



(Registered for Transmission Abroad.)

Subscription, Free by Post, 2s. 6d. per Annum, payable in advance, by Cash or Postal Order, to AUGENER and Co.,  
86, Newgate Street, London, E.C.

VOL. XX., No. 234.]

JUNE 1, 1890.

[PRICE 2d.; PER POST, 2½d.

LEONIDA BUSI ON BENEDETTO MARCELLO.  
BY FR. NIECKS.

THE first publication dealing with the life of the subject of the present article was the *Notizie sulla Vita e le Opere di Marcello*, contained in the *Memorie per servire all'Istoria letteraria* (Venice, 1758) by Gio. Maria Mazzuchelli, who knew the Venetian nobleman and composer personally at Brescia. Padre D. Francesco Fontana's more important biographical work appeared twenty-four years later in the ninth volume of the *Vitae Italorum doctrina excellentium qui saeculo XVII. et XVIII. floruerunt, auctore Angelo Fabronio, Academias Pisanae Curatore* (Pisa, 1782). An Italian translation of this Latin life, with added answers to certain censures made upon it by Severio Mattei (in his *Libri poetici della Bibbia*), was published at Venice in 1788. The title runs thus: *Vita di Benedetto Marcello, Patrizio Veneto, con l'aggiunta delle Riposte alle censure del Signor Severio Mattei*. Neither the name of the translator nor that of the author is mentioned on the title-page; but Padre Succi is supposed to have been the translator, and justice is done to the author by a foot-note on the opening page, which sets forth in what language and by whom the life was originally written and where it was printed. The next biographer of Marcello that has to be mentioned is Francesco Caffi, who in 1830 published at Venice: *Della Vita e del comporre di Benedetto Marcello, Patrizio Veneto, sovrannominato Principe della Musica* (31 pages). The same author treats of the same subject, *Della Vita e delle Opere di Benedetto Marcello*, on pp. 175-220 of the second volume of his *Storia della Musica sacra nella già Cappella ducale di San Marco in Venezia dal 1318 al 1797* (Venice, 1855). Among the notices in dictionaries and histories, Féétis' article in his *Biographie universelle des Musiciens* deserves special attention. In the lists of authors consulted by him, Busi includes two newspaper contributions: *La Musica Popolare* by Amintore Galli ("Giornale di Milano;" Year I., Vol. I., No. 28, pp. 100, &c.), and *Sugli Studi e sulle Opere di Benedetto Marcello, patrizio veneto*, by Gio. Agostino Perotti ("Gazzetta musicale di Milano;" Year II. [1843], pp. 125 and 132).

Signor Leonida Busi's contribution to the Marcello literature, with which this article is to make the reader

acquainted, is a small octavo volume of 127 pages, 27 of which are devoted to notes. The author is a barrister, with a love for music and its history, and with a great admiration for Marcello, which he may be said to have inherited from his father, a musician and ardent student and worshipper of the famous Venetian master. On March 12, 1883, Signor Busi delivered a lecture on Marcello at the Accademia Filarmonica of Bologna. It pleased the audience, and the publisher Nicola Zanichelli expressed a wish to publish it. The author, unable to resist his  *cortesia e gentilezza*, gave his permission to print the lecture, reserving to himself only the right of adding notes, of which, as we have already seen, he freely availed himself. This is the history of *Benedetto Marcello, musicista del secolo XVIII: Sua Vita e sue Opere*. Per l'avvocato Leonida Busi (Bologna, 1884). The author divides his lecture into three sections: the first section treats of Marcello as a private individual and as a citizen; the second, of his connection with the Accademia Filarmonica; and the third, of his works. The last and critical section I shall ignore altogether, and what seems valuable in the two other sections I shall arrange in a different order.

Benedetto Marcello was born at Venice on July 24, 1686. In the volume of the Libro d'oro in which are registered the births from January 1685 to January 1707 (p. 223), June is given as the month in which Benedetto was born.\* But this must be a mistake as two other volumes preserved among the state archives give the month of Benedetto's birth as July.† The family of Marcello was a very ancient and illustrious one. Its arrival in Venice is dated as far back as the beginning of the seventh century, and among the ancestors of Benedetto were not only senators, ambassadors, captains, and prelates, but even a doge—Niccolò Marcello, who governed from

\* Vir nobilis ser Augustinus Marcellus quondam ser Alexandri coram illis. DD. ser Joanne Michaelae Consiliario loco illis. D. Ad. Delphini absentia ser Natale Donato, et ser Jacobo Minio Adv. Com. et dixit, ac in notam dedit, sub die 24 junii evoluti, ei natum fuisse filium ex illis. D. Paulina Capello filia legitima quondam ser Jeronymi, ejus uxore legitima; cui impositus fuit nomen Benedictus. . . .

+ "Sub die 24 juli evoluti" (Archivio dell' Avogaria del Comun C. 6, Nascite, 1680-1690—libro Nascimenti 1686); and "natus die 24 juli evoluti Benedictus" (Note delle nascite e matrimoni dei Nobili Veneti, 1684-1736, vacchetta No. 24).

August 14, 1473 to December 1, 1474.\* The Palazzo Marcello is situated on the Grand Canal, close by the Palazzo Vendramin Calergi, where Richard Wagner died, and is now occupied (at least was when Signor Busi wrote) by the firm of Biasotto & Co., which has there its offices and store-rooms of inlaid cabinet work.

Benedetto's father, Agostino Marcello, was a good violinist, and gathered around him in his rooms the most distinguished musicians then living in Venice. His mother Paolina, whose maiden name was Capello, had the reputation of being a highly cultured lady, expert in drawing and painting, and especially devoted to the study of literature. The tastes of the parents influenced of course the education of the son, which was in every respect a most careful one. Agostino Marcello wished that his son, who was taught the elements of music in his earliest childhood, should learn to play the violin. For this purpose Benedetto is said to have been entrusted to the famous Tartini, which can hardly be correct, as the author of the *Trillo del diavolo* was born six years after the author of the *Estro poetico-armorico*. Signor Busi had better reconsider this detail and compare dates. But what is less doubtful, or rather not doubtful at all, is that the boy had a dislike to the study of the violin, perhaps there was for him too much hard mechanical work in it. Alexander Marcello being on one occasion asked by a lady, in the presence of his younger brother, how the latter was getting on and whether he was likely to turn out an excellent player, answered that at the best Benedetto would be able to carry his violin-case after him. Stung by this remark Benedetto threw aside the violin altogether, and devoted himself with heart and soul to the theory and practice of harmony and vocal music. Another anecdote is told by Mazzucchelli, who had it from Marcello himself. The father promised to take his son to the theatre if he would afterwards play a violin sonata with him; but the boy, though fond of the theatre, declined the compact, thinking the pleasure too dearly bought at such a price. Nevertheless, the father, on returning from the play, made his son practise for three hours as a punishment. Benedetto had Francesco Gasparini for his teacher of counterpoint. He studied, however, at the same time, by himself the writings of the theorists, especially those of Zarlini, and read assiduously the compositions of the great masters, with particular pleasure those of Palestrina, Stradella, and Monteverde. A proof of the seriousness and thoroughness of his theoretical studies is to be found in the manuscript *Trattato dell'Arte armonica*, which he wrote before he had completed his 21st year. The biographers tell us that for three years, from 17 to 20, Marcello hardly ever went out; indeed, he worked so hard that his father began to be anxious about his health, took him to the country, and strictly forbade the importation of music paper. This, however, was not a sufficient obstacle to keep him from composing; for his inclination was so strong that he ruled himself staves on note paper, and set to work on a mass, which he finished there and then. This interesting manuscript has unfortunately disappeared: the Abate Antonio Rota gave it to the Venetian composer and organist Bonaventura Furlanetto (who died in 1817), and nobody knows into whose hands it fell afterwards.

From documents found in the Liceo Musicale of Bologna Signor Busi proves that Marcello was elected a member of the Accademia Filarmonica between November and December, 1711. These documents are nothing less than two letters addressed by Marcello to

the composer Giacomo Antonio Perti. Here is the first, dated Venice, October 10, 1711.

"As the time of meeting of the members of the Accademia filarmonica approaches, I do not fail to renew my solicitations for being received into their glorious assembly.

"For this purpose the Padre Angelo Predieri will transmit to you a Mass *a cappella*, composed by me ultimately for his Holiness Clement XI., which I beg of you to show to these virtuous masters and academicians, so that they may please to excuse and accept it as a gift if they should receive me, useless though I am, as a fellow member.

"I have, however, to justify myself to you with regard to some things that occur in the mass in question."

"First: in several places I have introduced modulations (although in this style one adheres always rigorously to the tone), solely for the purpose of making here and there the *cantilena* more beautiful, and giving more expression to the words; being induced to this also by the obligation of the subjects, and several canons to be found in it. Hence I do not believe it will be imputed to me as a grave fault what I have done for the sole end of beauty, usually produced by some deviation (when, however, it is always well regulated); which I have observed in other writers.

"Secondly: I know that in the canons the concluding note of the part which enters last ought to be the close of the canon; but I have in some places disregarded this rule in order to render the cadences more harmonious, which otherwise would have been very dry. In many grave authors I have seen this strictness only in infinite canons, which turn back to the beginning; but in my case, which necessitates keeping pace with the words, I was sometimes obliged to have recourse at the cadences to some filling up, as you will easily see from the signs (§ § §).

"Sometimes I have also made use of small black notes. It seemed to me that in so grave style some diminutions would not be reprehensible as long as they were *cantabile* and subordinate.

"These things I have said for my own satisfaction; and all is submitted to the consideration of the academicians, whom I pray to lovingly correct me. Certain it is that I have kept to a path which has put into a perspiration other minds than mine, and have endeavoured to unite a little good taste with the natural sterility of the composition, knowing that

*Omne tulit punctum, qui miscuit utile dulci*  
and this will be recognised if my dear Signor Giacomo Perti will please to have it performed under his own direction.

"However, I recommend it to you with all my heart, because it is special labour of my poor talent; and I take the liberty of asking you to tell me, for the love of God, your honoured opinion and that of him who may please to correct me. In the meantime there remains nothing for me to do but to pray Heaven to bestow on you a shower of blessings and on me occasions for serving you. In cordial devotion, I am

"Your most affectionate and obliged servant,

"Benedetto Marcello."

The second letter, dated Venice, December 19, 1711, and written after his election, is very short.

"I owe to your kindness all the honour which results from being received into this noble Accademia de' Filarmonici. A thousand thanks to you, and also to the President. Communicate my sentiments to him and all the other academicians. I reciprocate with all my heart your good wishes, &c. &c."

Without commenting on the contents and style of these letters, I hurry to other matters of interest. From the proceedings of the Academy it appears that on July 3, 1714, when the members celebrated the festival of their patron saint, a *Dixit Dominus* by Marcello was performed and much applauded. Of far greater interest is Signor Busi's discussion of the questions connected with the famous criticism of Antonio Lotti's book of duets, trios, and madrigals (*Lettera Familiare d'un Accademico Filarmonico ed Arcade discorsiva sopra un Libro di Duetti, Terzetti e Madrigali a più voci stampato in Venezia da Antonio Bartoli l'anno 1705*). There has been a great deal of mystery about this letter. Forkel and Becker, in their bibliographies, and others after them, speak of it as printed and from the pen of Marcello. A misprint in the early Latin biography of the composer (*stampata for stampato*) gave rise to the former supposition. As to the

\* See pp. 86-89 of Busi's book, where in connection with Marcello's ancestry, the author quotes passages from various historical works.

authorship, Fontana ascribes it to Marcello, whereas Caffi denies this. Signor Busi's facts and arguments seem to me conclusive. He first quotes a passage from a letter written by the Marchese Fulvio Rangoni and addressed to Padre Martini (it was found by Prof. Gaspari) which runs thus: "At last I have succeeded in getting the Discourse of Marcello on the Duets and Madrigals, &c., of Lotti, which I send you herewith, and ask you to return it," &c., &c. This is strong testimony, but Signor Busi is not satisfied with it, and by means of other facts and reasons demolishes Caffi's doubts. He shows, for instance, that the letter cannot have been written before 1711, as in it is mentioned a work by Michael Bolyouski (*Tastatura quinque formis*) which was published in that year. The probability of Marcello being the writer of the letter is much strengthened by the author's reference to Francesco Gasparini as his master, and probability becomes certainty by the production of a letter (undated) addressed by Paolo Laurenti (President in 1716) to an unnamed *Accademico compositore* with the object of eliciting from him his opinion on a number of passages sent from Venice, which passages are identical with those discussed in the letter in question. In the copy of the *Lettera Famigliare* preserved in the Biblioteca del Liceo at Bologna, there is an important note, one that removes much of the mystery that has been hanging about this piece of writing: "Having been left unfinished, and not having been printed out of consideration (at the instance of urgent intercession) for the author of the madrigals, the copy remains also imperfect." Indeed, the writer of the letter, the authorship of which can now no longer be regarded as doubtful, stopped short after the eleventh duet (*Patimento in amore*). I must, however, not hide from the reader that in 1885 O. Chilesotti published a pamphlet—*Sulla lettera critica di Benedetto Marcello contra Lotti*—in which he controverts some of Signor Busi's statements. It was my intention to make the reader acquainted with the contents of the pamphlet, but unfortunately it is not in my possession, and when I asked for it at the British Museum I was informed that it was in the hands of the binders. From a notice on it I gather that Signor Chilesotti found a *printed* copy of the letter in the possession of the librarian Abbate Canal of Crespano; as, however, the writer of the notice complains of the obscurity of the pamphlet he reviews, a misunderstanding on his part is not improbable.

The above are the most noteworthy points in Signor Busi's booklet. Now to combine the agreeable with the useful, we will let him tell us in his own way two well-known but romantic incidents which had a profound influence on Marcello's life.

"It was a summer night. Benedetto stood leaning against a balcony of his palace, which overlooks the Grand Canal. A ray of the moon trembly scintillated on the water. Everything around him breathed calm and melancholy. Silence was from time to time interrupted by the noise of the oars of some gondolier.

"Who has not experienced the ineffable impression of such a night at Venice?

"Yes; it was certainly the emotion felt in such a night that inspired the singer of *Edmenegarda* with those charming verses in which, turning to Venice, he exclaims:

Oh! tu sei veramente il più leggiadro  
Fior dell'Italia, a cui la riverente  
Malinconia della stranier s'inchina,  
Mistico fior, che in mezzo all' acque vivi

"Now there came slowly advancing up he canal a gondola. Carried by the tranquil air, an exquisitely delicious song reached the ears of Benedetto, it was the

melody of a popular barcarola. The voice of the singer sounded sweet, bright, agile, strong, and stirring.

"Benedetto was moved, nay, fascinated by it; this angelic voice had descended into his heart.

"He at once ordered his servants to cause the gondola to approach. He himself went down to the steps of the palace to see her who had raised his enthusiasm by her singing.

"Before him there appeared a young woman of the people, Rosana Scalfi by name. She, together with a small company of female friends, was enjoying in this bark the coolness of the placid night, and for her recreation sang the melodies of popular *canzoni*.

"Benedetto struck by the stupendous voice of this girl, offered to instruct her in music and the art of singing. The offer, as may be supposed, was readily accepted. In short, Rosana Scalfi became the favourite pupil of Marcello.

"But she had a beautiful figure and enchanting eyes as well as a beautiful and enchanting voice. What a marvel! The end of it was that Marcello fell in love with her.

"Rosana Scalfi was a well-behaved girl, but of a humble family and very poor. The care of the master made of her an able and excellent singer; and her intercourse with him taught her more refined manners. She returned Marcello's love most sincerely.

"However, it was in the times of the Venetian Republic. Marcello was a descendant of a patrician family; marriage between a noble and a plebeian would have been more than a scandal, an unheard-of offence to the whole aristocratic order.

"In fact, among the several *correttione* established in the time of the *serenissimo principe* Carlo Contarini by decree of the *eccellentissimo Consiglio*, there is also that of December 27, 1677, which commences with these words: 'To the singular beauty of the character of our nobility there has always corresponded in the minds of our ancestors the jealousy and attention for the preservation of its golden purity' . . . and so on.

"It was therefore impossible for Benedetto to elevate this child of humble parents to the most noble nuptial bed of a Marcello, and then? He made a virtue of necessity, conciliated love by prudence, and married his Rosana secretly before the Vicar of the Patriarch of Venice on March 28, 1729.

"After that he placed her in a house separate from his palace, got her mother to live with her, loved her tenderly, supplied her with a decent provision, and always and generously helped her and cared for her. He had, however, no children by her.

"Another strange event in the life of Benedetto Marcello must likewise be noted.

"On August 16, 1728, he had entered the church of SS. Apostoli to assist at the divine service, and was going towards the high altar when a sepulchral slab on which he had placed his foot gave way, and he was precipitated up to the middle of his body into the grave.

"He was not hurt at all, and extricated himself immediately.

"This strange and unexpected accident nevertheless struck powerfully his fervid imagination, and profoundly troubled his mind. It was not terror, nor was it fear; but a vague indefinite, sad presentiment, as of far-off death.

"Previously he had been cheerful, sometimes even whimsical, and given to satire. Henceforth he became serious, grave, almost gloomy. If his mind turned to poetry, he did not write a verse that was not inspired by a sacred argument. Whilst formerly he was found

at all times in pleasant company, distinguishing himself by spirit and liveliness at parties, frequenting theatres, and taking pleasure in the society of artists and ladies of the stage; now, on the other hand, he lived in the greatest retirement, entirely given to religion and piety, and led, one might almost say, an ascetic life."

To round off this talk about Marcello I shall add a few dates relative to his life as a citizen. He had scarcely reached his 21st year when he became a barrister, which profession he exercised with success. At the age of 20, five years before that prescribed by the statutes, he entered the Great Council (*Maggior Consiglio*), and at the age of thirty, the *Quarantie*.<sup>\*</sup> A few years later he was appointed provveditore for the Republic in the town of Pola in Istria. During the three years he stayed there his health began to fail him, which showed itself among other things by the loss of his teeth. On his return to Venice in 1738 he was sent as Camerlengo (Treasurer) to Brescia. He hoped now to recover his health, but these hopes were vain, he died in the following year, on July 24, 1739. He was buried in the church of S. Giuseppe of Brescia, where the inscription on his tombstone reminds the reader of the varied gifts, accomplishments, and activities of him who rests there, of Benedetto Marcello the nobleman, the magistrate, the philologist, the poet, and the musician—"the prince of music."

BENEDICTO MARCELLO,  
PATRICIO VENETO  
PIENTISSIMO  
PHILOLOGO, POETAE  
MUSICES PRINCIPI  
QUAESTORI BRIXIENSIS  
V.M.  
ANNO MDCCXXXIX, VIII., K. AVG.  
POSUIT  
VIXIT ANN. LII., MENS. XI., D. XXIII.

## THE PIANOFORTE TEACHER.

*A Collection of Articles intended for Educational purposes,  
CONSISTING OF*

HISTORICAL SKETCHES, ANALYTICAL AND CRITICAL REMARKS,  
ADVICE AS TO THE SELECTION OF CLASSICAL AND MODERN  
PIECES WITH REGARD TO DIFFICULTY, AND SUGGESTIONS  
AS TO THEIR PERFORMANCE.

BY E. PAUER,  
*Principal Professor of Pianoforte at the Royal College of Music, &c.*

I.  
AN HISTORICAL SKETCH (continued from page III).  
ITALIAN COMPOSERS (continued).

BEFORE taking leave of the earlier Italian clavencin composers, I must also mention Baldassaro Galuppi, Padre Giovanni Battista Martini, and Pietro (or Pier) Domenico Paradies. Baldassaro Galuppi, with the additional name Buranello, was born, 1706, on the island Burano, near Venice, became a pupil of Lotti, and enjoyed great popularity as the author of about fifty-four comic operas, which were performed 1729-64. We possess three sonatas of his composition, of which one in D major (Pauer's "Alte Claviermusik") is full of life and cheerfulness. In some parts it reminds one of Händel's clavencin works. The other sonatas in A major and C minor contain also interesting matter, and are to be found in Breitkopf and Härtel's valuable publication "Alte Meister," Nos. 48 and 49. Galuppi died in 1785 at Venice. A more interesting

composer was the celebrated Padre Giambattista (abridged from Giovanni Battista) Martini, who was born, 1706, at Bologna, as the son of a violinist, who taught him violin, whilst Padre Predieri instructed him in clavencin-playing and Ricceri in counterpoint. His scientific education he received from the monks of the Oratory, San Filippo Neri; in 1721 he became a member of the order of Franciscans, who elected him, 1725, conductor of the musical service. Martini died at Bologna, 1784. Of his clavencin-works we have twelve sonatas (really more suites than sonatas), which were published, 1738, by Carl Ceno of Amsterdam, and "Sonate d'intavolatura per l'Organo e [o?] Cembalo," Bologna, 1747. The twelve sonatas are republished in Farrenc's "Trésor du Pianiste," whilst the same number and the last-named are to be found in Clementi's "Practical Harmony." A little gavotte in F, belonging to the sonata in F, became well-known, and possesses undeniable charm, but most of the sonatas are rather empty and dry. Of Pietro Domenico Paradies (born, 1712, at Naples, and died, 1755, at Venice—but according to other biographical works he was born, 1710, and died, 1792), we have twelve "Sonate di Gravicembalo," which were published (1706) by Blundell, of London, and also appeared as Op. 1. at Amsterdam, 1770. Of these well-sounding and tolerably brilliant sonatas, six appeared in Leipzig ("Alte Claviermusik, Alte Meister," Nos. 15, 53, 54, 55, and "Der junge Classiker").

The finale of the sonata in A has become known as a toccata, and is a useful, agreeable, and pleasing study. With Paradies we close the chapter of the Italian clavencinists, for the much more important and influential Muzio Clementi (1752-1832) wrote for the pianoforte. We have to turn our attention to the French composers of this period, where we find among the most famous clavencinists *Jacques Champion*, generally called *de Chambonnières*, *François Couperin* (*le Grand*), and *Jean Philippe Rameau*. In respect alike to quantity and quality, their works are highly distinguished. All three lived during the reign of Louis XIV, and it is well known that France was at that period in advance of England and Germany, in some degree also of Italy, with regard to elegance, taste, and refinement. All these three French composers wrote thoroughly in the spirit of their age, and the result is, that we possess in the works of Champion, Couperin, and Rameau, exact images of the great "Rococo" period. Of the work of Champion we possess two volumes. The date of his birth is unknown,<sup>\*</sup> but generally stated as 1600; he died 1670. He is really the founder of the French school of clavencinists, and among his pupils we may name Hardelle, Le Bégué, D'Anglebert (who published, 1689, a volume of "Pièces de Clavencin") and François Couperin. There is a great deal of very interesting matter in Champion's music; it possesses decided freedom of style, and a thoroughly healthy expression. In most of his pieces we meet with the special French style of embellishing a simple melody with profuse ornament. This—it might be called—mannerism, maintained also—though in a lesser degree—by Rameau, was carried by Couperin almost to an extreme excess, and therefore ended sometimes in a mere trick of style. Champion's writing is—besides the qualities already mentioned—graceful and simple; it deserves considerable attention and respect for pure and harmonious treatment. Compared with the pieces of the Italian composers of the time, we perceive in the French works a certain earnestness, combined with undeniable elegance and an agreeable carefulness and finish of the piece in its minutest details. The phrases of the French composers are more pointed and polished, and there is a greater quaintness in the effect. In this

\* Councils of forty patricians. The *Quarantia civile* deals with civil cases; the *Quarantia criminale*, with criminal cases.

essentially French quality, the art of maintaining the interest evidently lies; to succeed in this art, it is beyond everything necessary to fascinate and captivate the attention of the hearer by an agreeable finish even in the subtlest parts, and to sustain the interest of the public by ever fresh modes and manners in exhibiting the chief or principal air in a different and novel aspect. It is evident that the French composers devoted much greater care to the finish of their compositions, that they more frequently consulted accomplished amateurs and experienced colleagues than the Italian composers; the result accordingly is, that we possess in the earlier French compositions models of plastic finish, of smoothness and agreeable euphony, whilst the Italian compositions of Scarlatti and others are expressive of a transient, ephemeral, and quickly vanishing character, although with regard to originality, Scarlatti might claim superiority over Champion.

*François Couperin* (1668—1730) is decidedly the most important representative of the old French school of clavecinistes. He was appointed as Claveciniste du Roi (Louis XIV.). With but a few exceptions, all his pieces are characteristic musical pictures (some of them he calls portraits of charming originals)—he describes scenes of nature, and likewise presents *genre* pictures. The small and short pieces and dances are arranged according to "Ordres" (Suites). The art of ornamentation is fully described in the preface to his works, and it cannot be denied that his style greatly influenced his contemporaries, amongst whom was Sebastian Bach. Fifty-six of his pieces are to be found in Farrenc's "Trésor du Pianiste," whilst seventy-two pieces, edited by Johannes Brahms have been published by Messrs. Augener (8100). The student who takes a deeper interest in Couperin cannot do better than read the excellent essays on Couperin and his music by Dr. Fr. Chrysander. (See MUSICAL RECORD, 1889.) Couperin is by far the most clever, experienced, and speculative writer among the earlier French authors. Not only did he take particular care and trouble to invest his pieces with an exquisite characteristic expression, to file off every little roughness, to round and smooth away every harshness that could grate upon the ear, but he actually understood to present original, fascinating pieces, far in advance of all that was produced in his time. This makes him very interesting and important to every one who desires to study musical history. Indeed, to both Scarlatti and Couperin belongs the undeniable merit of having made great and important progress with respect to technical execution. Couperin on his part added also progress in taste and elegance. The titles which Couperin prefixes to his several pieces sound strange to modern ears, yet if we examine them, we shall find that there is more common-sense, more logical aptitude in them than in many of our modern titles. To sum up, we find in Couperin's works matter of the greatest interest, and plenty of material conducive to the formation of quiet, refined, and subtle taste in the performer.

#### STEP I.—EASY AND RECREATIVE PIECES.

*F. Hermann. Bagatelles.* Twelve Short Pieces.—These bagatelles (trifles) are very easy, and most practical arrangements of well-known melodies by Mendelssohn, Schubert, Haydn, Händel, Mozart, Schumann, Weber, &c.

No. 1. "On Song's Bright Pinions," is one of Mendelssohn's finest tunes. It is particularly recommendable for inculcating in the young mind a feeling of harmony and euphony.

No. 2. A Rondino, by Schubert, is bright, and has a pastoral character.

No. 3. "Wishes" is a song by the celebrated Russian

composer, Rubinstein. Its expression is simple and natural.

No. 4 is the well-known aria, "Lascio ch'io pianga," from the opera *Rinaldo*, by Händel. The melody was first used as a sarabande, and was only later adapted for vocal purposes.

No. 5 is the beautiful "Austrian National Hymn," by Joseph Haydn. With regard to its musical construction and expression it is decidedly the finest national hymn, for the celebrated Russian hymn by Lvoff is an imitation of Haydn's tune.

No. 6 is Schumann's well known and almost popular song, "O Sunny Beam."

No. 7 is the admired larghetto by Mozart, from his quintet for strings and clarinet. It is a continuous melody of rare charm, sweetness, and undisturbed beauty.

No. 8 introduces the melodious part of Weber's celebrated "Invitation to the Dance."

Nos. 9, 10, 11, and 12 consist of the French national air, "La Marseillaise," by Rouget de l'Isle (1760—1836), "Rule Britannia," by Thomas Augustine Arne (1710—1778), and the Scotch songs, "Bonnie Dundee," and the "Blue Bell of Scotland."

*Oscar Wagner. The Music A B C.* Eight Short Pieces. Two Books.

Book I. contains "Andantino," "Best of all," "Cradle Song," and "Dainty Bit." The "Andantino," in C major, is very easy, and its melody simple, agreeable, and natural; "Best of all," in G major, introduces double notes; "Cradle Song," in F, is exceedingly pretty; "Dainty Bit," in D, offers a good opportunity to learn to play by memory.

Book II. "Easy Exercises," "Fairy Tale," "Garden Scenes," and "A B C Song." "Easy Exercise in C"—The teacher ought to insist that the legato in the right, and staccato in the left hand, and *vice versa*, are played with accuracy. "Fairy Tale," in F—In this simply constructed melody the pupil has to try to bring out the air with a full tone. "Garden Scenes," in C, introduces the  $\frac{3}{4}$  and  $\frac{2}{4}$  time. Although the composer marks the time "un poco animato," a moderate speed is more advisable. The "A B C Song" presents, in a clever manner, the scale of C, well harmonized, and possessing sufficient variety.

*Cornelius Gurlitt's Twelve Progressive Sonatinas* (leading from the easiest up to the difficulty of Clementi's first sonatina in C major), arranged, partly composed, and fingered. This collection is particularly valuable because it introduces and reproduces works of almost forgotten composers.

No. 1. Sonatina in C, by Heinrich Friedrich Enckhausen, an excellent educational composer and sound musician, born 1799, at Celle (Hanover); he died a few years ago at Hanover, as organist of the Court. The sonatina consists of three (very short) movements—moderato, andantino, and allegretto scherzando. It is bright, practically written, and will prove—besides its usefulness—agreeable and amusing to the young student.

No. 2. Sonatina in F, by Tobias Haslinger (1787—1842). Haslinger, a good musician, was, like Anton Diabelli, a music-seller, great friend of Beethoven, Czerny, Hummel, &c. His sonatina has three movements—allegro non troppo, andantino (in C), and allegretto scherzando. All the three movements are easy, cheerful, and possess a charming rhythmical expression.

No. 3. Sonatina in C, by August Eberhard Müller, an excellent musician, born 1767, at Nordheim (Hanover); he died, 1817, at Weimar. Müller's reputation is particularly founded on his useful and practical fifteen caprices

(which may be used in Steps III. and IV.). The sonatina is throughout good and entertaining.

No. 4. Sonatina in C, by Anton Diabelli (1781—1858). The sonatinas of Diabelli are so well known that any recommendation is quite superfluous.

No. 5. Sonatina in G, by Jacques Schmitt (younger brother of Aloys Schmitt), b. 1796, d. 1853. This sonatina has three movements—allegro moderato (full of life and spirit), andante (well sustained, in the form of a hymn), and allegretto (cheerful and bright).

No. 6. Sonatina in C, by Cornelius Gurlitt, born 1820, at Altona, where he still resides. The three movements consist of a con moto ( $\frac{3}{4}$ ), very simple, in the form of a song; an andantino, a minor ( $\frac{3}{4}$ ), of a slightly melancholy expression; and an allegretto scherzando ( $\frac{2}{4}$ ). This last movement is particularly good.

No. 7. Sonatina in G, by C. Gurlitt. The three movements consist of a moderato ( $\frac{3}{4}$ ), in which the left hand plays a conspicuous part; but of this the young student need not be afraid, for the movement fills only one page. The second movement is a romanza ( $\frac{6}{8}$ ), in the legato style. The third movement, allegretto scherzando, is lively, and requires great precision with regard to execution.

No. 8. Sonatina in G, by Ignaz Pleyel. Pleyel was born 1757, at Rupperthal, near Vienna, and was for five years a pupil of Joseph Haydn. In 1795 he settled in Paris, where he opened a music business, and founded the well-known pianoforte manufactory, now known as Pleyel, Wolff, and Company. In his time, particularly, 1783—1793, Pleyel's pieces were among the most popular. This sonatina has three movements—an allegro, andante in G, and allegretto, with five variations, of which Variation II. has been added by the editor, C. Gurlitt. All the three movements are bright, cheerful, and amusing.

No. 9. Sonatina in G by Heinrich Wohlfahrt (1797—1883). Wohlfahrt's name is well-known as that of an experienced, practical, and agreeable educational composer. His sonatina has, like almost every sonatina, three movements; a moderato ( $\frac{3}{4}$ ), andantino in C ( $\frac{3}{4}$ ), and an allegretto ( $\frac{2}{4}$ ). The allegretto is conceived in the spirit of a German national melody, and is extremely gay.

No. 10. Sonatina in C by Daniel Steibelt; this work is so well-known that any remark about it seems superfluous.

No. 11. Sonatina in B flat by Johann Baptist Wanhall (1739—1813). Wanhall's pianoforte works have been almost completely forgotten, but we ought to recollect that in his time he was one of the most popular composers and a rival of Steibelt, Dussek, Pleyel, and other contemporaries. The sonatina has three movements: a moderato (common time), an andantino in F ( $\frac{4}{4}$ ), and an allegretto ( $\frac{3}{4}$ ). This last is actually a German dance, which might be used as an exercise for learning to play by heart.

No. 12. Sonatina in A minor by Anton André (1775—1842).

*Cornelius Gurlitt.* 12 Rondinos (first series) for pianoforte, leading from the easiest up to the difficulty of Clementi's first Sonatina in C major.

No. 1. *Wanhall, Johann Baptist* (1739—1813). Rondino in F. Both hands are written in the treble clef. Very simple, natural, and entertaining.

No. 2. *Steibelt, Daniel* (1760 (?)—1823). Rondino in C. Very pretty, cheerful, and engaging. Requires neatness of execution.

No. 3. *Schmitt, Jacob* (1796—1853). Rondino in G. Possessing a very pretty and bright tune, it is sure to ingratiate itself with the pupil.

No. 4. *Müller, August Eberhard* (1767—1817). Ron-

dino in F. This charming and melodious piece is written in the form of a German (slow) waltz.

No. 5. *Gelinek (Abbé) Joseph* (1758—1823). Rondino in C. In the style of Haydn, cheerful, vivacious, and natural.

No. 6. *Czerny, Carl* (1791—1857). Rondino in C. The theme is a German national tune; the piece is pretty, simple, and cheerful.

No. 7. *Diabelli, Anton* (1781—1858). Rondino in C. Full of life, exceedingly pretty, and natural.

No. 8. *André, Anton* (1775—1842). Rondino in G. Highly to be recommended; it offers a great deal of variety with regard to expression.

No. 9. *Berger, Ludwig* (1777—1839). Rondino in F. A very pretty and engaging piece. Berger was a pupil of Clementi, and teacher of Mendelssohn and Taubert.

No. 10. *Haslinger, Tobias* (1787—1842). Rondino in C. There is a good deal of fresh and vigorous life in this piece; and, besides, it is very practically written, and falls, so to say, into the hand.

No. 11. *Beethoven, Louis van* (1770—1827). Rondino in G. This piece belongs to the easy Sonata, Op. 49, No. 2; the same air, at least the first part, is also used as minuet in Beethoven's celebrated septuor.

No. 12. *Kuhlau, Friedrich* (1786—1832). Rondino in G. A charming, highly melodious, and pleasing piece.

*Cornelius Gurlitt.* 12 Rondinos (Nos. 13—24) for pianoforte, leading from Clementi's first Sonatina in C major up to the difficulty of Beethoven's Sonatina, Op. 49, No. 2, in G major.

No. 13. *Kuhlau, Friedrich.* Rondino in C; very bright, melodious, and full of life.

No. 14. *Schubert, Franz* (1797—1828). Rondino in B flat. This is an arrangement of the well-known Impromptu, Op. 142, No. 3. The melody is deservedly popular for its sweetness and natural expression.

No. 15. *Schumann, Robert* (1810—1856). Rondino in G major. This piece will soon find friends; its simplicity and unaffected expression cannot fail to please.

No. 16. *Dussek, Johann Ludwig* (1761—1812). Rondino in A major. The teacher will decide whether this very nice rondino ought not to be taken in Step II.: there are a good many modulations which might puzzle a beginner.

No. 17. *Haydn, Joseph* (1732—1809). Rondino in G. Haydn's music is particularly well suited to the youthful mind; its childlike simplicity and natural freshness cannot be otherwise but sympathetic to children.

No. 18. *Czerny, Carl.* Rondino in C. This piece possesses a certain martial character, which ought to be brought out.

No. 19. *Schmitt, Jacob.* Rondino in A minor on a theme of Mozart. The "Mozart" melody belongs to the finale of his Duet Sonata in C. This rondino might be taken in Step II.

No. 20. *Scharwenka, Xaver* (1850). Rondino in C. To be played in the style of a slow German waltz.

No. 21. *Moszkowski, Moritz* (1854). Rondino in G. This charming piece is an easy arrangement of one of Moszkowski's deservedly popular "Miniatures."

No. 22. *Mackenzie, Alexander C.* (1847). Rondino arranged after his "Rustic Scenes," No. 1. This charming piece must be played with a kind of comfortable good-natured expression.

Nos. 23 and 24. *Gurlitt, Cornelius.* Op. 168, I. & II. Rondinos in A and E flat. Both rondinos may be strongly recommended for their fluent and agreeable expression.

## STEP II.—EASY SONATINAS.

*Carl Reinecke*, six Lieder-Sonatinen composed and arranged after his favourite children's songs. *Reinecke's Children's Songs* obtained so great a popularity that it is but natural that those persons who are not gifted with a voice are anxious to possess them as independent piano pieces.

No. 1, in G, *Allegretto* (♩), cheerful; *Andante* (♩), C major) melodious and charmingly simple; *Scherzino* (common time, C major) humorous—requires great neatness of execution; *Rondo* (♩), a delightful serenity of expression.

No. 2, in C, *Allegro moderato* (♩), excellent study for staccato playing; *Andantino* (B flat, ♩), singing and part-playing; *Scherzino* (♩), correctness and precision; *Finale* (♩), clearness and precise rhythmical expression.

No. 3, in D, *Allegretto* (♩), cheerfulness and brightness; *Andante* (B minor, ♩), natural expression; *Rondino* (♩), moderate animation and quiet enjoyment.

No. 4, in F, *Theme and Three Variations* (♩), soft and tender feeling. Var. I., graceful; Var. II., important part in the left hand; Var. III., light and airy. *Lento* (D minor, ♩), simplicity and warmth of feeling. *Finale* (♩), humorous and bright; the beginning reminds of Arne's "Rule Britannia."

No. 5, in G, *Allegretto grazioso* (♩), simplicity and gracefulness; *Andante* (E major, common time), sweetness of expression; *Scherzo* (E minor, ♩), neatness and precision; *Rondo* (♩), in the character of a national song, moderate animation.

No. 6, in E major, *Allegretto tranquillo* (♩), serenity and happiness; *Scherzino* (A, ♩), humour and precision; *Andante sostenuto* (♩), warmth and sincerity of feeling; *Rondo* (♩), happiness and joy.

*T. L. Dussek* (born 1781, at Czaslau, Bohemia, died 1812, at Paris). Six sonatinas.

No. 1 in C. *Allegro moderato* (common time), offers a good variety of expression; it requires fluency and certainty of execution. *Rondo*, *Allegro moderato* (♩), brightness and animation; the minore demands greater vivacity and vigour.

No. 2 in G. *Allegro non tanto* (common time). The left hand part requires lightness and great clearness. *Rondo*, *Tempo di Minuetto* (♩), very melodious and pleasing.

No. 3 in F. *Allegro quasi presto* (♩), full of life and cheerfulness. *Rondo*, *Andantino* (♩), a charming and very graceful movement.

No. 4 in B flat. *Andantino* (common time). Slightly antiquated, but not the less highly recommendable. Requires great evenness of execution. *Rondo* (♩), possesses a pastoral character.

No. 5 in D. *Allegro moderato* (♩), melodious and simple. *Rondo*, *Allegro* (♩), elegant and graceful; requires neatness and great precision.

No. 6 in E flat. *Allegro* (common time), requires a certain breadth of style, also precision and moderate energy. *Rondo*, *Allegretto* (♩), very charming, natural, and graceful; the left hand has at times to take a prominent part.

## STUDIES.

*Hermann Berens*, twenty easy studies without octaves. (Book I. of Berens' Studies).—H. Berens, born 1826, in Hamburg, a pupil of Reissiger (Dresden), and later of Simon Sechter (Vienna), was not only an excellent pianist, but also an experienced composer with considerable talent. In 1860 he went to Sweden, where he was appointed as Capellmeister in Stockholm, principal teacher of harmony of the Conservatoire, and member of

the Royal Academy of Science and Art. He died 1880. The Studies by Berens are written with clearness and of moderate length. Book I. contains 12 studies, all in the key of C major—they are founded on the scale, arpeggio, and shake. With regard to difficulty, they are the same as Czerny's "School of Velocity," Book I. Book II., Nos. 13—20, introduces the chromatic scale, arpeggio in wider dimensions, shakes, &c. Book III.—The newest "School of Velocity" (Berens' Studies). With exception of Nos. 7 (G major), 4, 8, & 10 (F major), 11 (G major), they are in the key of C & A minor. This book contains most excellent studies; among the best are Nos. 4, 8, 9 (particularly good), 11 & 13.

The books IV., V., VI., belong to Step III. The teacher is particularly to be recommended not to allow the use of pedal, in order to secure the greatest clearness and correctness.

*Albert Loeschhorn*, "Études progressives," Book II. (6532, Op. 65). This book contains the studies from Nos. 17 to 32, which are in the keys of D and F; they are more melodious than brilliant, but offer a good variety of characteristic expression. No. 18 is excellent for smoothness, No. 19 for neatness, No. 21 for rhythmical expression, Nos. 25 and 27 for singing and sustained style, and No. 31 for fluency.

Book III. (6533 Op. 65), contains Nos. 33—48. Their character is shortly to be described as 33, melodious and singing; 34, simplicity and naturalness; 35, a kind of scherzo, cheerful; 36, preliminary exercise for the shake; 37, a charming allegro; 38, cantabile, slightly melancholy; 39, a polonaise, tolerably brilliant; 40, neatness and spirit; 41, a kind of valse, with a touch of sadness; 42, division of figure between the hands; 43, a kind of romanza; 44, activity, life; 45, pastoral character; 46, fluency and brilliancy; 47, in the style of a song; 48, a march, vigorous and firm.

## MODERATELY EASY AND RECREATIVE PIECES.

*Oscar Wagner*, Six Miniatures. Of these melodious and agreeable pieces, Nos. 2, 3, 4 and 5 will prove very acceptable. No. 2, "Album-leaf" in G (♩), is simple, yet, in its way, effective. No. 3, "Amusing Sketch" in G (♩), in the character of a dance movement, requires strong rhythmical accent and considerable lively performance. No. 4, "Absence and Return" in C (♩ and ♩), offer an opportunity to discern the difference between melancholy and cheerful expression. No. 5, "A Souvenir," in A (common time and ♩), particular attention has to be paid to a correct and clear performance of the chords in the left hand part.

*Max Becker*, "Am Thunersee" (On the lake of Thun), Op. 16. This piece in C (♩), is in the form of a slow Tyrolean dance; it ought to be performed in an easy-going, comfortable, and unaffected manner; the melody requires a full and well sustained tone.

*Maurice Lee*, "Gavotte du Palais Royal." The Gavotte is a French dance, used by the Gavots, the inhabitants of Gap, in the Upper Dauphiné; the rhythmical expression has to be sharp, concise, and clear; as old Mattheson, a contemporary of Händel and Bach, describes it: "The gavotte has a jumping character." M. Lee's gavotte does ample justice to this demand, and is, therefore, a genuine gavotte.

*F. Kirchner*, "Storm in the Mountains," Op. 270, No. 6. This characteristic piece (A minor, ♩), expresses in an easy and moderate manner, a storm; the performer's powers are not taxed for too long a time, as the piece fills only two pages. It ought to be followed by the same composer's "Sunshine in Field and Grove" (Op. 270, No. 7, C & F major), a bright, unpretentious, and pleasing piece, of the same length as the above.

*Edgar del Valle de Paz.* Valse in A major, Op. 27, No. 3; melodious, pleasing, and short (2 pages), the left hand part requires great distinctness. *Air de Ballet*, Op. 20, No. 4; a short piece (2 pages), in the time of a Minuet—graceful and tuneful. *Allegro Valse*, Op. 32, No. 2; a kind of Styrian tune, in A major. The *rhythymical* expression is here the more important one.

(To be continued.)

### XAVER SCHARWENKA'S C MINOR SYMPHONY.

WRITING on music is, for the most part, a reporting of performances, and a reporting which, as a rule, concerns far more the rendering of the works than the works themselves. In short, the ephemeral and, to a very large extent, the insignificant and infinitely little, receive the lion's share of attention. What is the cause of this undesirable state of matters? Have we to attribute it to the critic's or to the public's love of ease, to the critic's or to the public's superficiality and frivolity? Without venturing to express our opinion on this question, we confine ourselves to pointing out the deplorable, nay, disgraceful, fact. Every musical composition of importance ought to be reviewed on its appearance just as it is customary with notable books. But instead of that, larger compositions are ignored till they have been performed, when those superior people, the writers of impromptu criticisms, are delivered in next morning's paper of an infallible judgment on a work that may have cost its author months, and even years, to conceive, elaborate, and perfect. This is the way of the world in which we live, a way against the following of which we feel bound to protest with all our might.

Xaver Scharwenka's Op. 60, a Symphony in C minor, is an instance of a work that ought to have been discussed at length in every journal that takes cognisance of music. But if the reader of music were to search in English papers for notices of this important composition, the outcome of his labour would not repay his trouble; and yet this symphony was performed at Brunswick as far back as the 29th January, 1884. Scharwenka is most widely known by his short pianoforte pieces (Polish dances, waltzes, ballads, impromptu, &c.), although his two concertos, Op. 32 and 56, a quartet (piano and strings), Op. 37, two trios (piano and strings), Op. 1 and 45, and several sonatas, Op. 6 and 36 (for piano alone), Op. 2 (with violin), and Op. 46 (with violoncello), have gained for him the highest esteem of the more serious and competent, if less numerous, portion of the public. The work which is the subject of the present notice proves that the composer does not lack the power of expressing himself in the noblest and grandest form. His Op. 60 is emphatically symphonic; we have in it

A weaving, flowing  
Life, all-glowing.

or, to quote the fine lines in their original beauty,

*Ein wechselnd Weben,*  
*Ein glühend Leben.*

In the main the composer follows the orthodox four-movement form, but he treats it with great freedom, an especially notable feature of his form being the unification of the several movements by means of the metamorphosed re-introduction of themes. This metamorphosis, however, is kept within bounds and is not obtrusive. As to the thematic subject-matter, it must be allowed to be striking and pleasing, but for the most part short-breathed rather than long-breathed. The working-out of the themes is

most delicate and elaborate; sometimes one is even tempted to think that it is too much so, and at the cost of breadth. We cannot fail to recognise in the rich and splendid craftsmanship the mind and hand of a master and genuine artist. And, the same holds good of the highly coloured instrumentation. If he sins here at all, he does so in good company, indeed, with almost all his contemporaries, who have more or less forgotten the virtue of wise economy in the employment of the means at their disposal. To say that "less would have been more" sounds very like a paradox, but the reader must have come across many an instance that certifies to the sober truth of the saying. We have read the work with the greatest interest and pleasure, and have risen from our reading with our high estimation of the composer heightened; and convinced that his Op. 60 redounds greatly to his honour, and will add considerably to his fame. Having expressed the opinion which we conceived after a reading of the score, we will, in conclusion, quote Herr Otto Lessmann's opinion, set forth in the *Allgemeine deutsche Musik-Zeitung*, after hearing the composition on the above-mentioned occasion. "Scharwenka's Symphony in C minor is a work of delightful freshness, which in a masterly form and clever manner works up interesting thoughts, is orchestrated with extraordinary delicacy and refined taste, felt nobly and warmly, and, on account of all these qualities, may be sure of the same brilliant success which it obtained at Brunswick whenever it is presented to a cultivated audience."

### Foreign Correspondence.

#### MUSIC IN LEIPZIG.

THE close of the Leipzig musical season is supposed to be marked by the Good Friday performance of the *Matthäus-Passion* (J. S. Bach). This year the performance was better than usual, the recently restored Thomas-Kirche being a great advance, acoustically speaking, upon the old building, in which the disposition of chorus and orchestra left much to be desired. The trifling depth of the orchestra was out of all proportion to its enormous width. Other great drawbacks were the height of the orchestra, which was close to the ceiling of the church, and the enormous pillars which split up the performers into sections. The organ, moreover, was a very bad one. Under these unfavourable conditions, the *Matthäus-Passion* was regularly performed until four or five years since, when the new building was planned. The performances, meantime, have taken place in St. Paul's and St. Peter's churches—the first of which has good acoustic qualities, but is too small to accommodate a large chorus and orchestra, and the second is about as bad a building for sound as can be imagined. Small wonder then that unfavourable criticisms appeared in the press, for critics seldom trouble to inquire into the causes of a bad performance. It was generally supposed by the outside public that insufficient rehearsals were accountable for any shortcomings. In the new building all the defects mentioned above have been removed, and the result was an almost ideally perfect performance. The singing of the chorales "O Lamm Gottes" and "Wenn ich soll einmal scheiden" was especially noteworthy. Among the choruses "Sind Blitze und Donner" and the noble final chorus deserved special commendation. The soloists were Fräulein Hiller, of Stuttgart, Fräulein Schmidlein, of Berlin, Messrs. Dierich, Hungar, and Knüpfer. Fräulein Hiller, whose first appearance in Leipzig was at this concert, created a very favourable impression by the freshness and good compass of her voice, by her intellectual style and capital shake. Fräulein Schmidlein's voice is still a useful one, but time, resistless time, has told upon it. Her intonation, we must also remark, was uncertain. Herr Dierich in the rôle of narrator was unexceptionable, and Herr Hungar sang very well, though the quality of his voice is somewhat too hard and inflexible for the music of Christus. We have no fault to

find with Herr Knüpfer. The incidental passages for solo-violin and solo-oboe could not have been in better hands than those of Herr Concertmeister Röntgen and Herr Hinke. The conductor, Herr Kapellmeister Dr. Reinecke, must have been highly gratified with the performance.

A novelty at the Opera was *Die Almohaden* by Herr Abert, formerly conductor at the Stuttgart Opera House. It is an open secret that Herr Kröner of Stuttgart, though his name does not appear in the published work, is the author of the libretto, which treats of the conquest of Spain by the Moors. The love element, so essential to the making of an opera, seems only introduced as an afterthought. The libretto, otherwise, has several good points; the action is lively, the wording above the average, and due regard is paid to the requirement of the composer. On the other hand, in reading the libretto, one hardly seems to want any music to complete the effect. This, surely a great defect, hampered the composer considerably, causing him to introduce much music that rather minimizes than heightens the effect of the poem. *Die Almohaden* is a distinct advance upon Herr Abert's earlier operas *Astorga* and *Ekkehard*. The best points about the music are its admirable local colour and extremely good ballets. On the whole the work disappoints one, owing to the dearth of good ensembles. The opera has been well received, but will probably be laid aside after a week's performances, as is the usual custom here with all novelties. Even *Die drei Pintos* (Weber), though attracted very large houses, was shelved by the directorate in a most arbitrary manner.

A few concerts by outsiders, who never have any pecuniary success here unless they come with very high credentials, still remain to be mentioned. Such artists' concerts are merely advertising *media*, the promoters having always to bear the expense of getting them up, and to perform to an audience who have got their tickets for nothing and feel compelled therefore to applaud everything. Provided they get a few favourable notices in the press, the getters-up of such concerts feel amply repaid for their outlay.

The *soirée* of Herr Réé and Frau Susanne Réé-Pitz on April 16th was one of the best of the artists' concerts we have had lately. Both are pianists, and the gentleman a composer also. As a composer, Herr Réé showed eminent science, but little inventiveness. His wife is the better pianist, though her playing is not of the highest order. Their programme included the following duets: Variations and Fugue on an original theme by Louis Réé; Mozart's Sonata in c, with second piano part by Grieg; Impromptu on a theme from Schumann's "Manfred," by Carl Reinecke, and "Slavische Tänze," by Dvóřák. Frau Réé was heard alone in a "Serenata" and "Melodie," by Louis Réé, Nocturne in d flat (Chopin), and Liszt's "Rigoletto Fantasy."

A new trio in D major by our esteemed local cellist, Herr Julius Klengel, has recently been heard here. Though the performance was private, we still think the fact worthy of mention, as the work is a notably good one, and will probably be shortly heard in public. At the same concert some new "Fairy Tales" by Reinecke, similar to those already so well-known, were produced with much success. They are written for female chorus, with occasional solos and pianoforte accompaniment. At another *soirée*, given by Fräulein Augusta Götz, we heard a very varied selection of operatic music, admirably rendered. Two of the performers, Fräulein Ullmann and Fräulein Robertstein, should have a successful future before them.

[By an error in transcribing, Madame Carreño, the celebrated pianist, was inadvertently described as a vocalist in our May number. Our sincerest apologies to the artiste, whose London recitals are attracting so much interest. (See also Pianoforte Recitals, page 138.)]

#### MUSIC IN VIENNA.

THE revival of Verdi's *Ernani* at the Imperial Opera is considered opportune, by a portion of the public, as a relief from the demands made upon the hearers as well as upon the performers of Wagnerian opera. The present representation, although not equal to the memorable Italian ensemble of the first production here of the opera, nor the performances of Adelina Patti as Elvira

(the last in 1876), was distinguished by artistic spirit under Director Jahn's masterly conductorship, and the needful displays of lung-power from Fräulein Schläger in the above-mentioned part, Herren van Dyck (who, however, excels far more in tender than in forte passages), Sommer, and Grengg, in the other principal roles.

The artists who, as usual, during the spring season, appeared as "Gäste," have no cause to complain of the reception accorded to them by Viennese audiences, and they were certainly selected with tact by the able directorate. Well-merited favour was won by the Frankfort tenor, Alexander von Bandrowski, as "Rienzi" and "The Prophet," his voice being eminently satisfactory in quality in the higher, although unfortunately far less so in the lower notes, and he sings and acts with intelligence. But a truly triumphant success fell to the lot of the Dresden baritone, Scheidemantel (pupil of Stockhausen), who as Hans Heiling (Marschner), René (Verdi's *Ballo in Maschera*), Zampa (Herold), and Hans Sachs (*Meistersinger*), proved himself both in a vocal and histrionic sense one of the foremost operatic artists of the day. He has signed a new contract for six years at Dresden. Jenny Broch likewise appeared as "Die Regiments-tochter" and Rosina, and although her voice, as small as her little person, is scarcely suited to the vast house, what with her fluent vocalisation reaching the giddiest heights of the treble pitch with ease, her comely appearance and sprightly acting, the *habitués* would gladly welcome her back to her former position as a regular member. "Gast" performances by the baritone, Joseph Ritter, prior to his permanent engagement from 1st August next, are likewise awaited with interest.

Director Jahn received special letter of thanks from the General Intendant Baron Bezceny, in reference to the magnificent performances of Liszt's *St. Elizabeth* and Berlioz's *Beatrice and Benedict*, under his unsurpassed conductorship.

The charming ballet, *Die Puppenfee*, reached its 100th performance within little over a year and a half; a unique achievement on the Imperial stage.

Peter Cornelius's comic opera, *Der Barbier von Bagdad*, and *Salambo* (a Brussels success), by the French composer, Ernst Reyer, are said to be taken in view as novelties for next season.

The generally prevalent strike fever has seized also upon the workmen of our Imperial Theatre. Their demand has been taken into consideration. The operatic holidays will, for the first time, this year, last for seven weeks, 1st June to 20th July.

Our *prima donna* Frau Materna, who paid a third visit to Paris, was, at the termination of her concert performances, again given in German throughout, presented with a most flattering address signed by about forty eminent composers and *littérateurs* together with a valuable flask of exquisite workmanship made of jasper, the same precious stone from which the legendary Holy Grail is supposed to be made, and which the great songstress gracefully promised to use at her future appearances as *Kundry*, in *Parsifal*.

Franz von Suppé (born at Spalato, in Dalmatia, Austria), the father of the Vienna operetta, became on the occasion of his 70th birthday the recipient of numerous hearty congratulations and ovations from all parts of Austria, Hungary, Italy, &c. Being appointed in 1841 conductor at the historic Josefstadtener Theater, and three years later on, during twenty years, at the Theatre "an der Wien," composer of the music to about 150 vaudevilles, melodramas, &c., his first important success was not gained until 1865, with his *Schöne Galathée*, followed by those popular favourites, *Fatinitza* (1876) and *Boccaccio* (1879). His melody "O du mein Österreich" has almost attained the rank of a National Hymn. As fresh and active as ever, he is about writing a new work. It is related of his *Poet and Peasant* overture, that, the same having failed with the play, Suppé gave it away as a present to the Vienna publisher Haslinger, who did not even consider it worth publishing, but sold it to Aibl, at Munich, for forty florins, the exact sum paid by the composer to the copyist of the score. It has since become one of the most celebrated works of its kind, and the origin of a small fortune to the lucky Munich publisher.

A very fine performance of Bach's monumental *Matthäus Passion* was given by the "Musikfreunde," with Von Ehrenstein, soprano, Papier, alto, Hungar, baritone, Grengg, bass, and the incomparable oratorio tenor, Gustav Walter, as vocal

soloists; and Hans Richter at the conductor's desk. With a judiciously conceded pause between the two parts, the work was listened to with the closest attention to the last bar, a rare occurrence with oratorio music here.

Wilhelm Gericke's preliminary contract as successor to Hans Richter to the conductorship of the above "Musikfreunde" concerts is for five years. The last-named has been conducting some orchestral concerts with extraordinary *éclat* at Brussels, en route for your capital.

Exceptional attractions distinguished the "Concordia" concert with performances by those favourite singers Fräulein Bianchi (after a long absence), Broch, Schläger, Von Ehrenstein, Frau Papier, and the above-named Herr Scheidemantel, who proved himself a no less distinguished "Liedersänger" than operatic artist, Herren Winkelmann, Schrödter, who made a "hit" with three charmingly melodious Lieder by Richard Mandl, and Grengg, besides instrumental adjuncts by the Hellmesberger Quartet, &c.

Two new string quartets by Richard von Berger and Richard Strauss respectively produced by the just-mentioned quartet party, met with considerable favour from the audience, which included the Crown Princess-widow Stephanie. Some vocal contributions by Frau Selma Nicklass-Kempner, teacher of that distinguished lady, were likewise greatly appreciated. Two concerts given by the same quartet in conjunction with the pianist Alfred Grünfeld, &c., at popular prices (1s. and 2s.) drew no less than 4,000 listeners to two concerts given within four days. The scheme will be revived on a more extensive scale next season.

The musical critic, Hirschfeld, introduced at his private soiree fragments from all the celebrated *Armidas* extant, viz., from Lully's (1686), Händel's (1711), the chorus of the Demons from Sacchini's (1738), and that of the Furies from Sarti's (1785).

A most welcome ebb has succeeded the recent flood of soloists' concerts. Amongst these mention should be made of *éclat*, Eduard Gärtner, who instantly conquered his audience by his sympathetic baritone, cultivated style, and agreeable presence, and of Felice Mancio, one of the few living représentatives of the *bel canto*, although his warm and flexible tenor lacks the *timbre* of former years. He was excellently supported by the clever violincellist Fräulein Donat and the pianist Fräulein Gisela Bergl. Other clever pianists who gave concerts were Fräulein Ella Kerndl, assisted by the skilful violinist Max Herold; youthful Jacques Friedberger, a very promising pupil of M. Rosenthal, and the well-known French pianist Caroline de Serres, in conjunction with Hellmesberger, junior, at the violoncello, and the famous Marianne Brandt as vocalist.

Döbling, near this city, was *en fête* owing to the unveiling of the Beethoven memorial stone, tastefully sculptured by Eduard Hauser, and placed at "Eroica House" (No. 92, Hauptstrasse), being at the same time the 25th anniversary of the existence of the "Döbling Männergesangverein," who sang *inter alia* Beethoven's chorus "Die Ehre Gottes," and a very effective chorus for male voices and horns *ad lib.*, entitled "Beethoven," composed for the occasion by Hans Schmitt (Op. 53), the second subject being taken from the andante in the 7th Symphony (in A).

*Nächtliche Werbung*, a one-act opera containing only three *dramas personae*, by Richard Mandl, ex-pupil of our Conservatoire, being described as eminently vocal in the modern French style, appears to have achieved genuine success under the direction of Angelo Neumann at the German Opera at Prague. The little work is said to have been accepted for here and Budapest. *Cordelia*, by the Russian composer Solowiew, will also be produced under the conductorship of Dr. Muck on the same stage of the Bohemian capital where our Fritz Schrödter met with hearty appreciation at a concert, reviving pleasant memories of his previous operatic engagement, with songs by Beethoven, Schumann, Berlioz, and Richard Mandl.

The Emperor has accepted the dedication of Anton Bruckner's eighth Symphony.

The once famous and prosperous theatrical *impresario* Friedrich Stramper, died, 67 years of age, at Graz, in needy circumstances, after an unsuccessful venture in America.

Giuseppe Buzzelli, for 58 years (since 1832), first double-bass of the Trieste Opera, an excellent artist, died at the age of 75.

#### OUR MUSIC PAGES.

THE Ballad from G. F. Hatton's *The Golden Rose*, a cantata for female voices (soli and chorus), with piano-forte accompaniment, is a charming composition, sweet, pure, and simple in its melodic outline, harmonic support, and feeling. As we had on a former occasion the pleasure of favourably noticing the whole work, and the reader has now a ready opportunity of forming an opinion on one of its parts, we shall say no more of *The Golden Rose*, which, we are sure, will recommend itself to many.

#### Reviews of New Music and New Editions.

*Pantomime*: Six Pièces pour piano. Op. 117. Par GEORGES PFEIFFER. (Edition No. 8,335; net, 2s.) London: Augener & Co.

M. PFEIFFER'S six pieces are so unconventional that it is impossible to describe them. Were not titles delusive, we should prove our point by quoting the headings of the several parts of the *Pantomime*, which are: No. 1 *Paysage*; No. 2, *Arlequin*; No. 3, *Le Rêve d'Endymion*; No. 4, *Naissance de Pierrot*; No. 5, *Clair de Lune*; and No. 6, *Marche triomphale de Pierrot*. In this case, however, there is really something in the names. The pages of M. Pfeiffer's Op. 117 are indeed full of *esprit*, fancy, and delicate sentiment. As regards contrasts, compare the contemplative *Paysage* (*Andante pastore*) and intervening *Allegro agitato*) with the frolicsome *Arlequinade*, the almost ecstatic *Rêve d'Endymion* with the comical *Birth of Pierrot*, the diaphanous tone-painting of the *Moonlight* with the opaque colouring of the *Triumphal March of Pierrot*.

*Sonatine* (en *la majeur*) pour piano. Par E. PAUER. London: Augener & Co.

MR. PAUER'S easy *Sonatina* is Mozartian in style, and exceedingly pleasing both in matter and form. It consists of three movements—a *Moderato*, an *Andante* with four variations, and a *Minuetto*—all of which are very attractive, and the middle movement of which seems to us particularly charming. The tunefulness and structural clearness of the work, together with its excellent musicianly and æsthetical qualities, make it a powerful means of instruction as well as of enjoyment. Teachers should make a note of Mr. Pauer's *Sonatina* in A major.

*Air Populaire et Danse Ukraine*, pour piano à quatre mains. Par F. KIRCHNER. London: Augener & Co.

KIRCHNER'S *Air Populaire et Danse Ukraine* form an easy, pretty, and effective piece. The first is a short *Andante con moto* of a melancholy cast, the second an *Allegro con fuoco* with plenty of dash and vigour.

*Selected Sonata Movements* by FRANCESCO GEMINIANI. Edited by GUSTAV JENSEN. (Edition No. 7,412; net, 1s.) London: Augener & Co.

FROM the point of view of the historical student reprints of complete works are no doubt more satisfactory than selected movements. It is otherwise with the amateur who wishes to be entertained and not instructed, who

## G. F. HATTON'S "THE GOLDEN ROSE."

Cantata for female voices.  
(Augener's Edition N<sup>o</sup> 9095.)

## BALLAD.

**Moderato con moto. M.  $\text{J} = 100$ .**

*poco rit.*



Life for me — is free from sha - dows, — Ev- er bright and  
*con anima*  
*col Ped.*

ev - er. fair! ev - er bright — and ev - er fair! Yes!  
*cresc.* *colla voce*

\*  
 I'm a sim - ple vil - lage maid - en, Yet a Queen I soon shall  
*mf*

be, Bent and bow'd to And al - low'd — to  
*scherz.*

Do what - ev - er plea - ses mel  
*ad lib.* *dolce*  
*colla voce*

Tho' a

sim - ple vil - age maid - en, Fate has prov'd a — kind - ly

friend With my blos - som light - ly la - den, Blithe - ly shall

— I home - ward wend. Then, dear sis - ters, by your

dolce  
express.

plea - - - sure, I the gol - - - den rose shall wear!

And the prize — for ev - er trea - sure — As an em - blem  
*con anima*

rich and — rarel as an em - - - blem rich and rare! Yes!  
*cresc.* *colla voce*

I'm a sim - ple vil - lage maid - en, Yet a Queen I soon shall be.

Bent and bow'd to, And al - low'd — to Do what - ev - er  
*scherzando*

plea - ses mel

*colla voce* *mf* *dim. e rit.* *p*

*Re.*

wishes to enjoy the present, not to scrutinise the past. And the amateur's point of view can be the less ignored as it is that of the vast majority, nay, with a few exceptions, that of everybody. Moreover, a justification of Herr Jensen's proceeding—if such were needed—could be found in the fact that we meet in the old works here with a fresh movement amidst faded surroundings, and there with a faded movement amidst fresh surroundings. Now, why should we have our pleasure marred, or forego it altogether? But whatever may be one's opinion on this question, it is impossible to deny the beauty of the four sonata movements—*Andante* (A major,  $\frac{2}{4}$ ), *Allegro* (D major,  $\frac{1}{8}$ ), *Moderato* (F sharp minor,  $\frac{3}{4}$ ), and *Presto* (A major  $\frac{1}{4}$ )—contained in the 12th book of Gustav Jensen's series of Classical Violin Music by celebrated masters of the 17th and 18th centuries.

*Album pour Violon et Piano.* Par EDGAR DEL VALLE DE PAZ. (Edition No. 7,364; net, 2s.) London: Augener & Co.

SIGNOR DEL VALLE DE PAZ's Album for violin and piano consists of arrangements of eight favourite piano pieces of the composer. They are no less charming in the new guise than in the original form, and cannot fail to be welcome to violinists, whose capacities, we may say at once, are not put to a very severe strain. The contents are as follows: a dreamy *Improvisata*; a spirited *Tarantelle*; a lovely *Mélodie*; a fervid *Adieu* (*Lento espressivo, quasi recitativo*); a characteristically coloured *Serenata alla Spagnuola*; an appealing *Canzona amorosa*; a merry *Bourrée*; and a now melancholy, now coquettish *Mazurka*. After this enumeration it is superfluous to add that these eight pieces make a most excellent and attractive Album.

*Snowflakes*: Short pieces for the violin and piano. Op. 164, Nos. 11 and 12. By CORNELIUS GURLITT. London: Augener & Co.

THE Snowflakes last fallen turn out to be a *Rêverie* and a *Valse noble*. Both pieces are thoroughly melodious, and the melodiousness in the one as well as in the other case has breadth; nevertheless there is a decided difference of character, in the *Rêverie* dreaminess and longing prevail, in the *Valse noble* a dignified elation and exhilaration.

*Six Pièces mignonnes* (dans la première position) pour violon avec accompagnement de piano. Par E. W. RITTER. London: Schott & Co.

EASY, well-written pieces—a *Prélude*, a *Canzonetta*, a *Lied*, a *Menuet*, a *Gavotte*, and a *Marche*—which are an acceptable addition to this kind of music. More of the same sort would be welcome, for the supply is short of the demand.

*Scale and Chord Exercises* for the violin. By E. W. RITTER. (Edition No. 5,676; net, 1s. 6d.) London: Augener & Co.

THIS is a very useful compilation of scale and chord exercises, and may be unhesitatingly recommended for daily practice. As, however, exercises of this kind do not lend themselves for aesthetic criticism and fine writing, we shall have to content ourselves with an unadorned description of its nature. The book opens with scales through two octaves without shifting (in the 1st, 2nd, 3rd, 4th, 5th, and 6th positions). After this follow triads and chords of the dominant seventh, likewise through two octaves and without shifting. And then come two-octave scales, triads and their inversions, and chords of the dominant seventh followed by their resolutions, all with

change of position; minor scales in the melodic form through three octaves; triads through three octaves, and chords of the dominant seventh; minor scales in the harmonic form through three octaves; the chords of the dominant seventh through three octaves; the chromatic scale in one position; chords of the diminished seventh through two octaves; the chromatic scale through three octaves; chords of the diminished seventh through three octaves; scales in thirds (diatonic and chromatic); scales in sixths (diatonic and chromatic); and scales in octaves.

*Dreaming.* Romance for violoncello with pianoforte accompaniment by W. H. SQUIRE. London: Augener & Co.

THIS Romance, tuneful and well adapted to the instrument, courts the singing qualities of the violoncello, and in doing this courts of course also the favour of the violoncellists. This being so we may leave it and let it make its way without our further assistance.

*Six Morceaux caractéristiques* pour le violoncelle avec accompagnement du piano. Composés par GEORGE GOLTERMANN. London: Augener & Co.

OF Goltermann and the first three of this series of pieces we spoke last month in very favourable terms. The remaining three pieces—a *Berceuse*, a *Canzone*, and an *Intermezzo*—are as charming as their predecessors, being equally melodious, felicitously written for the instrument, and tasteful in the accompaniment.

*Moore's complete Irish melodies* with symphonies and accompaniments by SIR JOHN STEVENSON and SIR HENRY BISHOP. (Edition No. 8,862; net, 2s. 6d.) London: Augener & Co.

UNIONISTS and Home-Rulers who disagree on almost anything Irish will be at one as to the charm of "Moore's Irish Melodies." The writer of the preface of the 1859 edition is not far wrong in saying that "of the work now presented to the public, it is not necessary to speak in commendation. It stands recognised as the most perfect combination of Lyrical Poetry and Music to be found in any country." The edition mentioned, of which the one before us is a reprint, comprises every one of the melodies originally published in eleven volumes. As to the process by which the words and the music were formed into such a delightful harmony, we read in the preface in question as follows: "The Poet having selected an Irish air, played it on the piano, or carried it in his memory, until he was thoroughly imbued with its character and capabilities, and then wrote for it words which expressed the feelings it had inspired. The symphonies and accompaniments of the latter half were composed by Sir Henry R. Bishop. In the earlier progress of the work these accompaniments were prepared, under Mr. Moore's own superintendence, by Sir John Stevenson." There can be no doubt that the 234 pages which make up this volume are a treasury full of precious and delightful poetry and music. It is, in short, one of those books no household should be without. We make no attempt to describe the contents, for they are such as must be sung and played, not described.

*Psalm VIII.* Set to music by HAMISH MACCUNN. Edinburgh: Methven Simpson & Co.

THIS latest of Mr. MacCunn's compositions will not add anything to his reputation. As the work was specially written for the opening ceremony (May 1, 1890) of the Edinburgh "International Exhibition of Electrical Engineering, General Inventions and Industries," we

naturally did not expect a great display of inspiration. But modest as our expectations were, we had to deplore a terrible disappointment. This setting of the 8th Psalm for chorus and organ must have been written under adverse circumstances, for ideas are conspicuous by their absence, and what is present seems to us to amount to no more than a composition of notes. Our young and gifted composer will, no doubt, do better the next time, and show us the true mettle of which he is made.

*Pastoralia: Ten Songs.* Op. 10. The words by EDWARD OXFORD, the music by EMIL KREUZ. (Edition No. 8,847a; net, 1s.) London: Augener & Co.

IN these winning songs Mr. Kreuz cultivates simplicity, to which the character of the words invites. The first book of the ten songs of Op. 10, the only one as yet before us, contains (1) "As Phyllis wended o'er the lea, who but Strephon should she see?" (2) "If thou wert asked, my Chloris fair, To dance with any swain but me, Wouldst thou say nay or step it there?" (3) "Tell me, Colin, tell me, Colin, Do the stars in heaven shine?—Yes my sweetheart, yet not brighter, Than those lustrous eyes of thine!" and (4) "A shepherdess once wandered, Beside the mountain stream, And visions of a comely swain, Filled all her waking dream." Naïvety and gentle, unsophisticated feeling, on the one hand, and good taste and refinement, on the other hand, distinguish these songs, which we did not call "winning" without reason.

*Songs for female voices. Series II.* Edited by H. HEALE. (Edition No. 8,937; net, 1s.) London: Augener & Co.

IN connection with this "second series of *Songs for female voices*," "suitable for use in singing classes," we can repeat what we said of the first series. The selection has been made with a view to the refining influence which compositions for such a destination ought to exercise in a high degree. It is not enough to culture ear and voice, the culture must extend to heart and mind, in short, to the whole woman. The present series brings twelve songs: "Good Night" by Nicodé, "Evening thoughts" by Mozart, "Serenade" by Schubert, "The Fisherman" by Schubert, "The King of Thule" by Schubert, "Loreley" by Schumann, "Up away" by Moszkowski, "The Opening Rose" by X. Scharwenka, "Sailor's song" by Haydn, "Knowst thou the land" by Beethoven, "Fare thee well" by Schumann, and "The Mermaid's song" by Haydn. Both English and German words are given, and, of course, there is a pianoforte accompaniment.

*Six Songs*, the words by HEINE set to music by W. WALLACE. London: Augener & Co.

THE composer deserves praise for his excellent intentions with regard to the correct declamation of the words and the bringing out of their emotional meaning. Praise is also due to his endeavour to avoid the commonplace.

## Opera and Concerts.

By J. B. K.

### “CARL ROSA” OPERA.

THE “Carl Rosa Opera Company” has added one more to a long list of claims upon the gratitude of native talent by the production of Frederic H. Cowen’s new opera, *Thorgrim*, at Drury Lane Theatre. Stimulated probably by the well-earned success

of his Scandinavian Symphony, the composer again sought his inspiration “up north,” the scenario of the new work being founded upon the legendary Icelandic tale “Viglund the Fair,” contained in Magnusson and W. Morris’s “Three Northern Love Stories.” Unfortunately the libretto, by Joseph Bennett, although distinguished by literary excellence, lacks human interest and dramatic life. It required the genius of a Richard Wagner, both as poet and musician, to impart vitality and charm to a kindred subject. At the same time, Mr. Cowen undoubtedly revealed a degree of vigour and intensity where the episodes of this thoroughly unpoetical and monotonous story admitted of it, which exhibited the composer in a new and most favourable light. On the other hand, the music suffers from a general lack of originality, a dearth of melodious inspiration in proportion to the size of the canvas, and a mixture of styles. Whether the unquestionable popular success achieved at the *première* and subsequent performances of *Thorgrim* means the addition of a permanent stockpiece to the limited *répertoire* of English opera, time will show. To that initial success, vocal soloists, including Mesdames Zélie de Lussan, Tremelli, MM. Barton McGuckin, Leslie Croft, and F. H. Celli, in the chief *rôles*, chorus and orchestra under the composer’s *baton*, and a brilliant *mise-en-scène* jointly contributed.

No less than nine other operas were, thanks to the remarkable energy of Mr. Augustus Harris, included in the playbills of the five weeks’ season, viz.: Gounod’s *Romeo and Juliet* and *Faust*, Balfe’s *Bohemian Girl*, Bizet’s *Carmen*, A. Thomas’s *Mignon*, Wallace’s *Lurline* and *Mariiana*, Meyerbeer’s *Star of the North*, and Wagner’s *Lohengrin*, with (in addition to the vocalists named) Mesdames Fanny Moody, Georgina Burns, Fabris, Lucille Saunders, Kate Drew, Grace Digby; MM. John Child, Max Eugene, Abramoff, Durward Lely, Aynsley Cook, Henry Pope, and Ffrangeon Davies as principal singers, and MM. E. Goossens and Claude Jacquot at the conductor’s desk.

## PHILHARMONIC SOCIETY.

MORE than adequate amends for the Belgian *insuccès* at the preceding concert were made with the introduction of the Bohemian composer, Anton Dvóřák, as conductor of his new Symphony in G. Although reports upon Czechian works from the Czechian capital, where this novelty has been recently performed, must, as a rule, be accepted with caution, Fame, in this instance, spoke truly in designating the Symphony as one of the master’s most German and best works. For, except in the case of the “Allegretto Scherzando,” it contains little either of “national colouring” or parenthetically of the pastoral element pointed at by the composer. Anyhow, anything more charming than that movement in Menuetto-Trio form, with its natural flow of graceful melody, the adagio which precedes it, full of alternate quaint fancy and dramatic vigour, and the finale with its finely contrasted variations upon a captivating theme, has not been brought to a first hearing in London for a considerable time past; only the first movement, although remarkable for originality and magnificently scored like the rest of the work, being somewhat less attractive in its thematic material. The eminent composer, who proved himself likewise an excellent conductor, received an enthusiastic ovation at the conclusion of the Symphony.

The young Englishman Edward German’s clever and spirited, if somewhat noisy, “Richard III.” overture, did excellent service at the Globe Theatre under Richard Mansfield’s memorable management, but falls somewhat short of the correct “Philharmonic” standard.

The young Russian pianist, Gospodin Sapellnikoff more than confirmed the position gained at these concerts last year, with an absolutely perfect rendering of Ad. Henselt’s enormously difficult Concerto in F minor (somewhat *démolé* in the first, but charming in the slow movement—a kind of Nocturne—and in the vivacious finale), and of Chopin’s Nocturne in B, Op. 9, and Polonaise in A flat, the last-named piece being given with an *entrain* and a crescendo in the famous octaves in the left, of truly electrifying effect.

Miss Marian McKenzie would have displayed her rich contralto, fine method, and artistic expression even to greater advantage in more grateful music.

Yet another marked success was scored at the subsequent concert with Mancinelli's Orchestral Suite "Scène Veneziane," a musical love-story in five chapters, composed in 1888 for the Concert Society of Madrid, which (contrary to the craze of many modern Italians, Sgambati, Pirani, Busoni, &c., who, without a vestige of Italian *melos*, out-Brahms Brahms himself in intellectuality and complexity) proved a thoroughly artistic as well as remarkably spontaneous, melodious, brilliantly effective, and, with the exception of a Wagnerian reminiscence in the finale, strikingly original piece of descriptive music. The orchestration is a marvel of ingenuity and "colour," worthy of Berlioz himself. But, parenthetically—Is the harsh-toned *cor anglais* the best possible representative of the passionate *inamorato*? The reception of the work (which should be repeated at earliest convenience) was enthusiastic, the fascinating Scherzo eliciting an irresistible *encore*. That the famous *chef* conducted his own work with perfect *maestria*, may be taken for granted.

The young English pianist, Leonard Borwick, fully established his reputation as one of Clara Schumann's best pupils by an excellent rendering (on a fine "Bechstein") of her great husband's Concerto in A minor. His vigorous style imparted fresh charm to Brahms' hackneyed Rhapsody in B minor, and in Rubinstein's exacting Staccato Study in C, he gave a good account of his "wrists." But that some of the shouting after each performance must be taken as a pulmonic tribute to native talent is beyond doubt.

Credit is also due to the eclectic directorate for another blow at narrow-minded conservatism by the introduction of that arch-revolutionist Franz Liszt's magnificent Hungarian Rhapsody, No. 4, in B. The daintily scored scene, "O Peaceful Night," from Frederic H. Cowen's charming cantata *St. John's Eve*, and Mozart's "Dove Sono" (*Le Nozze di Figaro*), were sung with excellent effect by Miss MacIntyre.

The fifth concert of the season was, in its purely orchestral section, not equal in interest to its two predecessors. For the "pièce de résistance" of the evening, Frederic Cliffe's "New Orchestral Picture"—"Cloud and Sunshine"—must be voted inferior to his remarkable first symphonic work. More "cloud" than "sunshine." Another novelty, the Danish composer, Niels Gade's "Nordische Sennfahrt," is no more than it pretends to be. A short and cheery "Lustspiel" overture (forming, with "Mariotto," a set of two), slightly tinged with Northern colour, and which, although presumably written quite recently by the genial septuagenarian (born 1817), has, like all his works, the freshness of youth. Another noteworthy because seldom heard work, Brahms' ingenuous and appropriately sombre, "Tragic Overture," stands second in attractiveness to the antithetical "Academic," bearing the same opus No., 80, and it was, moreover, faultily played in the first violins and a portion of the brass. On the other hand, the rentrée of the "Queen of Pianists" (so called by Liszt), Sophie Menter, who gave a fine rendering of Weber's "Concertstück"—work which has some considerable technical difficulties of its own—and more especially of Liszt's Hungarian Rhapsody in E, was a most welcome feature, the "glissando," in octaves and chords, being amongst other executive feats in the last-named piece—a thing to be remembered. And it was equally delightful to see, as well as to hear, Madame Nordica, after her recent successful American engagement, deliver Beethoven's (very Mozartian) air, "Ah! perfido" and Elizabeth's expressive prayer from Wagner's *Tannhäuser* with rare charm of voice and style and perfect dramatic truth. The above-named Mr. Frederic H. Cowen conducted, with the two exceptions named, all the music, including some familiar works which do not call for special remarks.

#### THE CRYSTAL PALACE SATURDAY CONCERTS.

ANOTHER season of these interesting concerts was brought to a close with August Manns' Annual Benefit Concert. That the eminent *chef*, to whose initiative and untiring efforts the present acquaintance of London audiences with innumerable art works is mainly due, was greeted with cordial plaudits upon his resumption of his familiar post goes without saying.

But the concert was, upon its own merits, of uncommon interest. Opening and closing with two of the finest overtures (Weber's *Freischütz* and Wagner's *Tannhäuser*) in existence, it

prepared a genuine surprise in the shape of a MS. Serenade in D in four elaborate movements, by an unknown composer, bearing not the particularly romantic name of E. M. Smyth, which proved a work of extraordinary merit, and which, indeed, more especially in respect of that rare gift, spontaneity and wealth of musical invention joined to remarkable *savoir faire*, holds, to say the least, equal rank with any kindred native composition of modern date. But surprise rose to absolute wonder when the composer, called to the platform, turned out to be a member of the fair sex. Miss Smyth has, we learn, been a student at Leipzig, where a string quartet from her pen is set down for performance at the opening "Gewandhaus" Chamber Concert of the coming season. It is to be hoped that the "Serenade" will not, as with many promising composers, prove the climax of her creative faculties, but an earnest of many good things to come. It should be added that in the "Serenade" a comparatively small orchestra is employed, but to far greater genuine effect, variety, sonority, and power, than can be said of many a ponderous score loaded with brass, percussion, and the nowadays almost inevitable harp.

Another strikingly original and spirited work, Peter Tschaikowsky's Pianoforte Concerto, No. 2, in G, Op. 44, performed for the first time in England, but noted amongst amateurs of research *inter alia* for the novel introduction of a violin and violoncello solo in the slow movement, afforded the above-named Russian pianist, Gospodin Sapellnikoff, another opportunity for the display of his marvellous executive skill.

Considerable interest likewise attached to a rendering of Heinrich Schütz's solemn sacred piece, "Lamentatio Davidis" (published in 1629), for bass voice (declaimed with becoming pathos by Georg Henschel), accompanied by four trombones (Case, Geary, Geard, and Phasey), and organ (Alfred J. Eye), a fine combination of instruments, much *en vogue* in the composer's time (1585-1672). The work had been introduced at a recent Wind Instrument Concert.

Less satisfactory was some of the additional vocal music. Meyerbeer would have stood aghast at the "ornaments" introduced in his essentially dramatic air, "Robert, toi que j'aime," by (the generally very excellent) Miss MacIntyre.

#### RICHTER CONCERTS.

THESE celebrated concerts entered upon a fresh season with almost entirely familiar programmes on the first two evenings, the exception consisting in "Hagen's Wacht," from Wagner's *Götterdämmerung*, with Herr Georg Henschel as vocalist, and in one of those specimens of masterly counterpoint, J. S. Bach's Concerto for flute, violin, pianoforte, and orchestra, with MM. Vivian, Schiefer, and Mme. Hopekirk as soloists. That the artistic excellence of these concerts, with the famous Viennese conductor at the head of his well-tried band, again shone to advantage, is self-understood. It is gratifying to add that the financial success of the present series seems equally secured. But why St. James's Hall should be crowded during the fine weather at the Richter Concerts, and deserted in winter during the, in some respects, equally superefficient Hallé Orchestral Concerts, is a question about which we must, like the negro in Schiller's "Fiesco," "ask a lawyer."

#### THE WIND INSTRUMENT CHAMBER-MUSIC SOCIETY.

THE third and last concert of the present series afforded a hearing of Charles Wood's Quintet (MS.) in F, for flute, oboe, clarinet, horn, and bassoon, which, as the winner of the Society's prize of twenty guineas over some thirty competitors is, notwithstanding much technical ability (bursting forth into a "Fugato" in that most unlikely place, the "working out" section of the first movement), distinctly disappointing. Indeed, for melodic flow and instrumental effect, we prefer the Pianoforte Quintet by R. E. Strickland, which "came in third," referred to in our last notice. By far the most attractive work of the evening was an "Aubade" in G minor by Édouard Lalo (author of the Parisian operatic success, *Le Roi d'Ys*) which has all the freshness, piquancy, and melodious charm of the best contemporaneous French music. Its extreme brevity, however, as compared to the extensive instrumental apparatus—flute,

oboe, clarinet, horn, bassoon, two violins, viola, violoncello, and contrabass—set in motion, almost amounts to a musical joke. Spohr's scholarly and thoroughly "Spohrish" Nonet, Op. 31, in F, for violin, viola, violoncello, contrabass, flute, oboe, clarinet, horn, and bassoon, completed the instrumental selection, the vocal addition falling to Miss Florence Hughes, who must be specially commended for an expressive rendering, with excellent German pronunciation, of Schubert's delightful "Wegweiser" and "Haiden-Röslein" (not "Heiden"—a very different thing).

The instrumentalists were: Vivian, flute; Malsch, oboe; G. A. Clinton, clarinet; Borsdorff, horn; Thos. Wotton, bassoon; Müller and Krause, violins; Kreuz, viola; Herner, violoncello; C. Winterbottom, contrabass; and Septimus Webbe, pianoforte. The Society's attention might *inter alia* be directed to a Sextet in B flat by the Tyrolean composer Ludwig Thuille, which very nearly carried away the "Beethoven prize" of a thousand florins at Vienna last year, and was commended for re-admission to the next *concours* in 1891. It has since been successfully given in various Continental cities, Paris included.

#### MISS DORA BRIGHT'S CHAMBER CONCERT

At Princes' Hall, was chiefly remarkable for a thoroughly artistic, sympathetic, and technically perfect performance by the concert-giver, of Schumann's beautiful "Humoreske," Op. 20, for pianoforte solo, setting a praiseworthy example to pianists who insist upon playing the "Etudes Symphoniques," "Carnival," and two or three other pieces by the great romanticist, *ad nuseam*, whilst ignoring by far the larger portion of the master's most delightful works—a perfect mine of unexplored wealth—as completely as if they had never been written.

Another item of special interest consisted in a new Suite for pianoforte and violin by Miss Dora Bright—which, though short and sketchy, denotes the hand of the accomplished musician and a melodic vein with some striking harmonic effects. The clever pianist-composer was excellently assisted by Mr. J. T. Carrodus, violin, Miss Cecilia Gates, viola, and Mr. Whitehouse, violoncello, in the instrumental department, which was agreeably varied by vocal contributions from Madame Clara Samuel (soprano), and the genuinely artistic Mr. Arthur Thompson (tenor).

#### MISS ETHEL AND MR. HAROLD BAUER'S CONCERT.

The concert given at Princes' Hall by Miss Ethel and Mr. (hitherto favourably known as "Master") Harold Bauer deserves notice on account of the very promising *début* as composer by the last-named, with a Pianoforte and Violin Sonata (MS.) in C minor, which evidences a serious artistic purpose, considerable technical skill, and a distinct vein of the creative faculty; the strongly marked opening subject of the first movement, and the suave and charming melody effectively contrasted with the fiery character of the rest of the finale being, by way of example, noteworthy features of this very clever Opus 1. But also as a violinist the gifted youth did himself the greatest possible credit, with a performance remarkable alike for beauty of tone, technique, and phrasing of J. S. Bach's formidable unaccompanied Prelude and Fugue in G minor, which many an artist of note might be glad to own. For this achievement his excellent teacher, Adolph Pollitzer—like Joachim a pupil of Böhm and a worthy representative of that *best* of schools—is largely responsible. A rendering of Bach's Trio for two violins, played by Mr. Harold and little Miss Winifred Bauer, with pianoforte accompaniment, was likewise conspicuous for perfect intonation, clean and smooth execution, and exquisite light and shade. Miss Ethel Bauer's pianoforte-playing exhibited mechanical proficiency and intelligence in the *ensemble* pieces, but somewhat lacked *nuance* and warmth of expression in her solo performances.

#### PIANOFORTE RECITALS.

THIS is surely the season of pianoforte recitals *par excellence*. For never before has such a crowd of pianistic performances

—not a few of them of superlative merit—been thronged within the space of a few weeks. Under these circumstances, our task must be confined to almost bare mention of some of those events of more or less note. In addition to DORA BRIGHT and ETHEL BAUER, already noticed, concerts were given by the well-known Madame FRICKENHAUS, whose programme included the names of no less than fourteen composers; by that sterling pianist-composer, W. G. CUSINS; the clever young Scotchman, FREDERIC LAMOND, who has made his mark also among the most critical audiences of Germany; J. ST. O. DYKES, in conjunction with that first-rate violinist, WILLY HESS; MARGARET WILD, who enjoyed the valuable co-operation of the vocalist MARIE FILLUNGER; the Australian child-pianist, ELSIE HALL, age 12, who displayed some talent, but is for the present, in point of both physical and artistic development, properly suited for the nursery and the class-room; whereas MAY JOSEPH, age 15, exhibited a clever execution, and excellent variety of expression in pieces by the old masters, but being less in "touch" as yet with the spirit of the more modern school of music. Some pretty German Lieder by Cecile Hartog were added on this occasion, with charm of voice and style, by ADELE MYERS. IDA HENRY's concert deserves commendation for the production of an interesting concerto for pianoforte, violin, and flute, with double quartet accompaniment, by J. S. Bach. FRANZ RUMMEL, who possesses the rare gift of electrifying his audience, gave a masterful performance of a long list of works ranging from Bach to Rubinstein, Von Bülow, and Jadassohn. But a still greater artist appeared in the person of the Pole, PADEREWSKI, who, by a combination of marvellous technique and almost unparalleled powers of expression—genuine poetry in music—took his audience by storm. "The lion of the Paris musical season," as he has been announced, can hardly fail to attain similar leonine distinction in London, judging from the extraordinary enthusiasm which greeted his performance, including some charming pieces from his own pen, throughout—perhaps his only fault (common to nearly all strongly impulsive players) being an occasional exaggeration of speed and strength. As to his rendering of Chopin, Vladimir de Pachmann himself must look to his laurels. Although following in immediate succession upon this almost phenomenal performer, the captivating Creole, TERESA CARREÑO (wife of the celebrated violinist, Emil Sauret), fully ratified her claim to the title of "the female Liszt" earned in Germany (just as Annette Essipoff is called "the female Rubinstein" at St. Petersburg), excelling as she does, more particularly in the transcendent bravura of Liszt's school.

These two sensational artists (in the best sense) were succeeded by B. SCHÖNBERGER, probably our best resident pianist, in conjunction with unquestionably our foremost lieder-singer, MAX HEINRICH; the celebrated B. STAVENHAGEN, F. Liszt's last favourite pupil, who included Chopin's beautiful, and unaccountably neglected, fantaisie-polonaise, Op. 61, in an interesting programme; another first-rate "Liszt player," ARTHUR FRIEDHEIM, and yet another clever pupil of Liszt, ELSE SONNTAG, relative of the famous *prima donna* of that name; the Spanish pianist, J. ALBENIZ, who renewed previous successes; and the accomplished musician, HERMAN HEYDRICH, with a familiar programme of concerted music; the well-known professor, AGUILAR, with some of his own scholarly chamber works; Mrs. A. J. LAYTON, who deserves special credit for bringing forward Rheinberger's seldom heard pianoforte quintet; the thoughtful, and at the same time emotional, ERNEST KIVER, who revived A. C. Mackenzie's pianoforte quartet in E flat composed in 1865, which had struck the attention of connoisseurs at a Coenen-Wiener concert, long before the composer sprang into fame; and by another thoughtful, but somewhat phlegmatic Dutch pianist, SIDNEY VANTYN, late professor at Scharwenka's conservatoire at Berlin, assisted by CECILE BRAHAM, just returned from her studies at Leipzig, who, as the possessor of an extensive, full, and sympathetic voice, combined with genuine warmth of expression and an engaging presence, bids fair to make her mark, either upon the stage or the concert platform. The choice of her lieder, by Brahms, Henschel, &c., given with excellent German pronunciation, also denotes artistic taste. So promising a *début* has not been made by an English vocalist for some time. Another long list of pianoforte recitals is announced for June.

## Musical Notes.

ACCORDING to Mr. Arthur Pougin, who reports in the *Ménestrel*, Benjamin Godard scored anything but a success with his opera *Dante*, the first performance of which took place at the Opéra-Comique (Paris), on the 13th of May. The critic's opinion is that the music comes thirty years too late; that it lacks originality (being often imitative of Gounod, Verdi, Auber, and Halévy); that it is for the most part poor in inspiration; that this shortcoming is not made up for by good workmanship, which, on the contrary, is slovenly and unconscientious; and that the talented composer will do well to learn that not every piece of music he is pleased to throw off is necessarily a *chef-d'œuvre*. Of course, the librettist, Édouard Blau, does not get off without some hard knocks; but that is what librettists ought to be accustomed to, and we therefore need not waste our pity on him. Also the rendering of the opera failed to find grace in the eyes of the fulminating critic, with two exceptions, however—namely, the orchestra and Mlle. Nardi, who interpreted Gemma. As to the staging of the work it was simply contemptible.

AT the Opéra the rehearsals of *Zaire* have commenced.

THE first of the Grandes Auditions Musicales de France—for which Berlioz's *Béatrice et Bénédict* has been chosen—will take place at the Paris Odéon, on the 3rd of June.

*Edipe roi*, with Membrée's music, has been taken up again at the Comédie-Française.

M. POREL, the manager of the Odéon, promises for the next season Euripides' *Alceste* (translated by Gassier), with choruses and instrumental music from Gluck's opera of the same name, and Auguste Dorchain's comedy, *Conte d'Avril*, with music by Widor.

THE following musical promises come from the theatre of the Porte-Saint-Martin: September 20th, *Cleopatre* (the principal part played by Sarah Bernhardt), by Victorien Sardou and Émile Moreau, with music by Xavier Leroux; December 1st, *Paul et Virginie*, opera, by Victor Massé; followed later on by *Wether*, opera, by Massenet.

THE concert which Weckerlin gave at the Conservatoire consisted entirely of his own compositions. The programme included an "Ouverture de concert," a "Psaume au roi," a "Marche magyare," "Chœur des Bacchantes," "La Pastorale," and fragments from the biblical drama, *Samson*.

THE Emperor of Germany has sent Jules Simon, who was one of the French delegates at the Berlin conference, a copy of the lately published musical works of Frederick the Great. The letter accompanying the present runs thus:—

MONSIEUR,—Ayant fait votre connaissance personnelle après avoir appris depuis de longues années à vous apprécier, comme écrivain, savant et philosophe, Je désire contribuer pour ma part à ce que vous gardiez un bon souvenir de la mission pacifique et civilisatrice, qui Vous avait appelé dans Ma résidence. Je Vous envoie donc un recueil des œuvres musicales de Mon aïeul Frédéric le Grand.

Berlin, le 31 mars, 1890.

AT the Théâtre des Arts, in Rouen (Nouveau Théâtre Lyrique-Français), Albert Cahen's three-act opera, *Le Vénitien*, was produced and well received in the latter part of April. The libretto is said to be clear, and the music frankly melodious and carefully written, though without originality. The composer, a pupil of César Franck, seems to be more nearly related to Halévy and Meyerbeer than to his master. Somewhat later was successfully produced at the same theatre, the five-act opera *La Coupe et les Lèvres*, the words of which are (after

Alfred de Musset) by Ernest d'Herville, and the music by G. Canoby. A third novelty produced at the Nouveau Théâtre-Lyrique-Français is a one-act comic opera, *Le Printemps*, by Alexandre Georges.

THE Paris Conservatoire is in luck. The son of J. G. Kastner has left his father's rich library to it, and the Marquis de Queux de Saint-Hilaire his collection of autographs.

M. WIDOR opened, the other day, a magnificent organ built by Cavallé-Col for the church of Saint-Ouenat Rouen. Merlin & Cie. have erected an electrical organ in Sainte-Anne's at Montpellier. It consists of two instruments—one on the gallery and one in the choir—which, however, the organist can combine.

HANS RICHTER conducted the last Popular Concert at Brussels, and the result was an extraordinary triumph for him. The orchestra seemed as if changed by magic. On the programme were to be found Beethoven's C minor Symphony, a Rhapsody of Liszt's, and fragments from Wagner's operas.

IN connection with the Bonn Beethoven Exhibition, there took place on May 11th and the four following days a number of morning and evening chamber concerts at which quite a galaxy of artistic talent was active: Joachim and his Berlin quartet, Piatti, Heermann and Kwast of Frankfurter, Petri of Dresden, Prof. Dr. Reinecke and Prof. A. Schröder of Leipzig, Heckmann, Holländer, and Seiss of Cologne, Falk-Mehlig of Antwerp, Heinrich Barth of Berlin, Buths of Düsseldorf, Fräulein Spiess, Litzinger, Carl Mayer (the last three, singers), and others.

PROFESSOR XAVER SCHARWENKA, who has for some time been engaged on a grand opera—*Mataswintha*, the subject of the libretto of which is taken from the history of Vitiges, king of the Ostrogoths—gave the other day a concert performance of the first two acts in the rooms of Stern's Conservatorium in Berlin. The composer was at the piano, and had as principal assistant Fräulein Aline Friede, who sang the part of Rauthgundis. The hearers were struck by the many beauties of the work.

THE Thuringian Sängerfest will this year be held at Apolda in the middle of July. The hall to be built for the purpose will contain a platform for 1,000 singers.

KAPELLMEISTER LASSEN of Weimar celebrated his 60th birthday on April 13th; Franz Suppé, the operetta composer, who lives in Vienna, his 70th on April 18th; and Professor Edmund Singer of Stuttgart, the violinist, his jubilee as a musician on April 10th.

OPERATIC NOTES:—W. Muhldorfer's three-act opera *Iolanthe* was produced with great success at Cologne; Goring Thomas's *Nadesha* received a lukewarm reception at Breslau; Grétry's *Raoul der Blaubart* (*Raoul Barbe-Bleue*) was revived at Carlsruhe; Millöcker's *Der arme Jonathán* attained its 100th performance at the Berlin Friedrich-Wilhelmsstädtische Theater on April 26th; *Die Strasssängerin*, a one-act comic opera by Johannes Doeber, got a good reception at Gotha; Spohr's *Pietro von Albano* had at Munich no more than a *succès d'estime*, and Nessler's *Die Rose von Strassburg* even something less; *La Zingara*, an operetta by Mattei, fired the enthusiasm of the frequenters of the Fenice at Naples; Chabrier's *Der König wider Willen* was heartily welcomed at Dresden.

THE prospectus of the spring season of the Costanzi Theatre at Rome promises performances of the three one-act prize operas (Sonzogno competition)—*Rudello*, by Ferroni; *Labilia*, by Spinelli; and *Cavalleria Rusticana*, by Mascagni—and of Bizet's *Pearl-fishers* and *Djamilé*. Among the singers mentioned are the ladies Bellincioni and Gargano, the tenor Stagno, and the baritone Cotogni.

A SAXON engineer has invented an automatic machine

the object of which is to save conductors the physical part of their duties. By pressing a button, the apparatus, which is provided with an arm holding a conducting stick, can be made to beat with the regularity of a metronome.

It is now reported that the condition of Faccio is not quite so bad as was said at first. Moreover, he was not placed in an asylum, but is taken care of at home.

TSCHAÏKOWSKY has finished an opera entitled *The Captain's Daughter*—or, according to others, *Pique Dame* (Queen of Spades?).

At Paris died the excellent Belgian violinist Hubert Léonard, also known by some brilliant, if not very solid, compositions for his instrument. He was born at Liège on April 7th, 1819, became professor at the Brussels Conservatoire in 1850, and settled at Paris in 1867.

NEW SONGS IN AUGENER'S EDITION.  
(No. 8849.)

EMIL KREUZ.  
TWENTY SONGS.

WITH ENGLISH AND GERMAN WORDS.

s. d.

8849<sup>a</sup> FOUR SONGS FOR A TENOR VOICE. Op. 1 ... net 1 -

1. I See on the Far Horizon (Am fernen Horizonte).
2. Must I then die now (Jung sterben).
3. Lassie with the Rosy Lips (Mädchen mit dem rothen Mündchen).
4. Nay, I will never tell it (Voratz).

8849<sup>b</sup> FOUR SONGS FOR A SOPRANO VOICE. Op. 2 net 1 -

1. Oh Holy Art (An die Kunst).
2. When two that loved must sever (Wenn zwei von einander scheiden).
3. Last night as I lay sleeping (Ich hab die Nacht geträumt).
4. The Swallow sings his Evening Ditty (Abendfiede).

8849<sup>c</sup> FOUR SONGS FOR A SOPRANO OR TENOR VOICE. Op. 3 ... net 1 -

1. Eppig Adair (O stiss Vielleibchen!).
2. O were my love you lilac fair (O wär mein Lieb!).
3. Slumber Song (Schlaf du liebes Kind).
4. Love Confessed (Dass du mich liebst, das wusst' ich).

8849<sup>d</sup> FOUR SONGS FOR A SOPRANO OR TENOR VOICE. Op. 4 ... net 1 -

1. An Old Story (Ein Jüngling liebt ein Mädchen).
2. The True Kiss (Sie sagen wohl ein Kuss sei Scherz).
3. Spring Night (Frühlingsnacht).
4. Greetings (Sag, ich liess sie grüßen).

8849<sup>e</sup> FOUR SONGS FOR BARITONE OR MEZZO-SOPRANO. Op. 6 ... net 1 -

1. Mill Wheel (Das Mühlrad).
2. Joy after Storm (Nach dem Gewitter).
3. There came a Frost in the Spring (Kein Glück noch Stern).
4. The Three Lovers (Der Wirthin Töchterlein).

MUSIC SIZE.

Sleep my heart's delight (Schlaf Du liebes Kind). Slumber Song. Op. 3, No. 3.  
No. 1 in F; No. 2 in E flat; No. 3 in D; No. 4 in C, each 4 -

Two Songs, with Violin Obligato. Op. 8:-

1. To the Evening Star (An den Abendstern) ... 3 -
2. Soft! Roving Wind! (Still, lieber Wind) ... 4 -

London: AUGENER & CO., 86, Newgate Street, E.C., and 1, Foubert's Place, W.

AUGENER'S EDITION, No. 9095.

THE GOLDEN ROSE.

CANTATA FOR FEMALE VOICES (SOLI AND CHORUS),  
With PIANOFORTE ACCOMPANIMENT.

THE WORDS BY EDWARD OXFORD.

THE MUSIC BY

G. F. HATTON.

Price, net, 2s. 6d.

AUGENER & CO., Newgate Street and Foubert's Place, London.

G LASGOW SOCIETY OF MUSICIANS.

This Society offers a Prize of Thirty Guineas for the best Orchestral Composition in the form of Concert Overture or Symphonic Poem. Compositions intended for competition must be in the hands of the subscriber not later than November 1st, 1890. The competition is open to Members of the Society and to composers born in Scotland or whose ordinary domicile has been in Scotland for the last three years. Dr. A. C. Mackenzie and Mr. Frederic H. Cowen have kindly consented to act as judges. Full particulars may be obtained on application to HUGH A. STIRLING, Secretary, 133, St. Vincent Street, Glasgow.

NEW COMPOSITIONS by ROBIN H. LEGGE.  
"Spring Song," Op. 5, No. 1; "Summer," Op. 5, No. 2. Price 3d. each.  
LONDON MUSIC PUBLISHING CO.

VIII. PSALM, composed by HAMISH MACCUNN, for the Opening of the Edinburgh International Exhibition. Price 1s. net.

METHVEN, SIMPSON, & CO., Dundee & Edinburgh.

F.R. NIECKS.—A CONCISE DICTIONARY OF MUSICAL TERMS.

To which is prefixed an Introduction to the Elements of Music.

Bound in Cloth, net, 2s. 6d.

AUGENER & CO., 86, Newgate Street, E.C., and 1, Foubert's Place, W. London.

TWO SONGS by ERIK MEYER-HELMUND.

No. 1. I Love Thee (Ich liebe dich).  
2. Little Serenade (Piccola Serenata).  
In Two Keys, for Soprano or Tenor, each 3s.  
" " for Alto or Baritone, each 3s.

London: AUGENER & CO., 86, Newgate Street, E.C.; and only West End Address, 1, Foubert's Place, W.

NEW SONGS by W. H. SQUIRE.

		s. d.
My Love Annie	...	...
Shadows	...	...
To Maggie	...	...
True Heart	...	...

AUGENER & CO., 86, Newgate Street, and 1, Foubert's Place.

NEW VIOLONCELLO MUSIC, with Pianoforte Accompaniment, by W. H. SQUIRE.

s. d.

Gavotte humoristique	...	...	...	...	...	...	...	4 0
Dreaming, Romance	...	...	...	...	...	...	...	3 0
4 Petits Morceaux:—								
1. Romance	...	...	...	...	...	...	...	3 0
2. Intermezzo	...	...	...	...	...	...	...	3 0
3. Barcarolle	...	...	...	...	...	...	...	3 0
4. Gavotte	...	...	...	...	...	...	...	3 0

London: AUGENER & CO., 86, Newgate Street, and 1, Foubert's Place.

JOSEF LANNER'S Complete (214) Dances for the Pianoforte. 4to.

s. d.

Complete, in 14 Vols. ... ... ... ... net 42 0

Or Bound in cloth boards, in 4 Vols. ... ... ... ... 6

London: AUGENER & CO., 86, Newgate Street, E.C.; and only West End Address, 1, Foubert's Place, W.

MISS MAUD MAY, Associate of the Royal College of Music (pupil of Mme. GODDARD and Prof. E. PAUER), gives LESSONS on the PIANOFORTE and accepts ENGAGEMENTS for CONCERTS and AT HOMES. Address—68, Pentonville Road, N. 1.

EDUCATION IN FRANKFORT-ON-THE-MAINE.

Two ladies, sisters, long resident in England and well acquainted with refined English life wish to RECEIVE a few more PUPILS. Comfortable home with every facility for studying Music and learning Languages offered.—Apply by letter to MISS UNGER, care of Augener & Co., 86, Newgate Street, London, or direct to MISS UNGER, 20, Sömmerring Strasse, Frankfort-a-M.



## MUSIC FOR THE SEASON.

### VOCAL DUETS FOR TWO FEMALE VOICES, 8vo.

8951b ABT, F. Ten Two-part Songs. *E.* ... ... ... ... ... ... ... ... ... 1  
 (The Water-lily. Calm is the Lake. Evening Breezes. Merry Wanderer. The Calm of Evening. The Sweet Church Bells. Boat Song. The Birds carol gaily. Say, Lovely Flower. Sweet Birds in countless numbers.)

8951c — Woodland and Field. Twelve poems by Rev. R. H. Cave. *E.* ... ... ... ... ... ... ... ... ... 1  
 (The Elfin Vale. Summer Voices. Wild Flowers. The Daisy. The Beacon Star. The Roses. Swing Song. The Water-lily. Drifting. Skylark and Swallow. In Fenland. The Swallows.)

8951d — Buds and Blossoms. Twelve poems by Edward Oxenford. *E.* ... ... ... ... ... ... ... ... ... 1  
 (The Daisy. The Forget-me-not. The Violet. The Blue-bell. Primrose. Clover. The Woodbine. The Poppy. The Daffodil. The Eglantine. The Lily. The Hawthorn.)

8951e — Songs of Summer-time. Twelve poems by Edward Oxenford. *E.* ... ... ... ... ... ... ... ... ... 1  
 (Rippling Wavelets. The Shadows of Evening. Stars of the Night. June Roses. 'Mid the Forest. Oh how merrily. Jewels of the Sky. Whence the Zephyr? The Setting Sun. O Songsters sweet. Golden Morning. Fading Flowers.)

4052 — The Woods, the Woods... ... ... ... ... ... ... ... ... ... 3

4060 ACTON, J. The Summer's Call ... ... ... ... ... ... ... ... ... 4

4061b — On a Summer's Morning ... ... ... ... ... ... ... ... ... 3

4061c — Roving Zephyrs ... ... ... ... ... ... ... ... ... 3

4061d — Sing on, O Nightingale... ... ... ... ... ... ... ... ... 3

4074 CHOPIN, F. Gone are Night's Dull Shadows. Mazurka. Arranged ... ... ... ... ... ... ... ... ... 3

4072 DEL VALLE DE PAZ, E. Merrily Singing. Minuet ... ... 3

4070 — See the Morning Light Advances. Gavotte ... ... ... ... 3

4079 — Hark! hark! The Breezes Softly Stealing. Spanish Dance ... ... ... ... ... ... ... ... ... 4

4071 — Sing, Sweet Songsters. Scherzo-Minuet ... ... ... ... 4

4073 GURLITT, C. With Hands entwined together. Mazurka... ... 3

4075 — 'Tis Sweet when the Sun is Rising. Polonaise ... ... ... 3

4076 — One by one the Flow'rets. Polka ... ... ... ... ... 3

4077 — The Violet. Waltz ... ... ... ... ... ... ... ... ... 4

HEALE, H. Two-part Songs for Female Voices (may be sung without accompaniment)—

4004 Drifting ... ... ... ... ... ... ... ... ... 3

4003 The Rovers ... ... ... ... ... ... ... ... ... 4

4002 We'll go a-Maying ... ... ... ... ... ... ... ... ... 3

4005 When Golden Stars ... ... ... ... ... ... ... ... ... 3

— Two-part Songs for Female Voices, with Pianoforte Accompaniment:—

4007a Busy, Curious, Thirsty Fly ... ... ... ... ... ... ... ... ... 3

4007b Under the Greenwood Tree ... ... ... ... ... ... ... ... ... 3

4007m The First Swallow ... ... ... ... ... ... ... ... ... 4

4009c Birds of Passage ... ... ... ... ... ... ... ... ... 4

4009d Evening ... ... ... ... ... ... ... ... ... 4

4086 Merrily bounds the bark ... ... ... ... ... ... ... ... ... 6

4028 KIRCHNER, F. Heyho! for summer time. Bohemian Dance. Arr. ... ... ... ... ... ... ... ... ... 4

4110c MOFFAT, A. When in Summer Evenings. Duet with Chorus (*ad lib.*) ... ... ... ... ... ... ... ... ... 4

4033 SCHARWENKA. Lo! the lark uprises. Polish Dance. Arr. ... 4

8976 SCHUBERT. Hark! hark! the lark. Arr. by H. Heale ... 3

4024 — O golden days of summer. Minuet ... ... ... ... ... 3

4027 — Ho! 'tis a sunny morning. Hungarian Dance ... ... ... 3

4030 — Ye merry birds in yonder tree. Waltz ... ... ... ... ... 4

SHARPE, HERBERT F. Songs of the Year. Words by E. Oxenford. Op. 16.

4126f June (When Roses blow) ... ... ... ... ... ... ... ... ... 3

4126g July (Golden Days) ... ... ... ... ... ... ... ... ... 4

4126h August (With the Stream) ... ... ... ... ... ... ... ... ... 4

— Two-Part Songs for Female Voices. Op. 18:—

8977b Summer Dreams ... ... ... ... ... ... ... ... ... 4

8977h Soft Western Wind ... ... ... ... ... ... ... ... ... 4

8977i Scented Zephyrs ... ... ... ... ... ... ... ... ... 4

8977l Fade not yet ... ... ... ... ... ... ... ... ... 4

8977m Early Morn ... ... ... ... ... ... ... ... ... 4

## MUSIC FOR THE SEASON (continued).

### VOCAL TRIOS AND CHORUSES.

	FOR FEMALE VOICES, 8vo.	net	s. d.
13530	BENDALL, W. The Parting of Summer	... ...	— 4
13531	— The Fountain	... ...	— 4
	CONCONE, J. Trios and Choruses, with Pianoforte Accompaniment:—		
4251	The Butterflies, from Rossini's "Moses"	... ...	— 4
4253	On the Lake (Trio)	... ...	— 4
4257	The Nightingale's Concert. Contralto Solo and Chorus for 3 Voices	... ...	— 4
4259	A Starlight Night. Chorus and Duet	... ...	— 4
13545	GALL, J. Twilight Song (Zwiesang). <i>E. &amp; G.</i>	... ...	— 4
HEALE, H.	Three-part Songs (may be sung without accompaniment):—		
4204	Sweet Nightingale	... ...	— 4
4205	Over the Flowery Meadows	... ...	— 4
4206	Blow, gentle Zephyr!	... ...	— 3
4207	Joyous Songsters	... ...	— 3
13550	HERMES, E. The Lonely Rose (Das einsame Roslein im Thal).	... ...	— 4
13570	PROCH, H. In a Gondola (Gondelfahrt). <i>E &amp; G.</i>	... ...	— 4
SHARPE, HERBERT.	Songs by the Sea. Trios for Female Voices (Op. 25):—		
4272a	All is Calm	... ...	— 4
4272d	Wave Voices	... ...	— 4
4272e	Golden Sands	... ...	— 4
4272g	Shell Music	... ...	— 6
4272h	The Mermaids	... ...	— 4
4272l	Moonlit Waters	... ...	— 6
	VOCAL QUARTETS, 8vo.		
A.—FOR FOUR FEMALE VOICES.			
13724g	BRAHMS, J. Behold! the Roses are Blooming (Nun stehen die Rosen in Blüthe).	<i>E. &amp; G.</i> (Pianoforte <i>ad lib.</i> )	— 4
HEALE, H.	Quartets, may be sung without accompaniment:—		
4404	Forest Music	... ...	— 4
4406	When Rippling Brooks	... ...	— 3
4352	WAGNER, RICHARD. Bright is the Morn. Chorus from "Lohengrin." Arranged by H. Heale.	<i>E. &amp; G.</i>	— 6
B.—FOR MIXED VOICES.			
13703	ABT, F. Repose in the Forest	... ...	— 4
13707	— Ye Woods, how dear ye are.	<i>E. &amp; G.</i>	— 3
4523	FRANZ, R. The best Time this in all the Year (Die beste Zeit).	<i>E. &amp; G.</i>	— 4
13805	HATTON, J. L. All the blossoms greet her	... ...	— 4
13810	Song of the Violet	... ...	— 4
4380e	MACBETH, A. Flowers of Summer	... ...	— 6
4604	RUBINSTEIN, A. The Rosebud's Dream (Die erwachte Rose).	<i>E. &amp; G.</i>	— 6
4625	SCHUMANN, R. Summer Song (Sommerlied).	<i>E. &amp; G.</i>	— 3
13881	SHAW, SYDNEY. Row, gently, row. Glee, with Canon in 2 Parts	... ...	— 4
13888	SMART, H. Summer Offerings	... ...	— 4
C.—FOR MALE VOICES.			
4817	RIETZ, J. Sunrise	... ...	— 6
4826	VEIT, W. H. Summer-night	... ...	— 4
	CANTATAS, AND OTHER CHORAL WORKS, FOR FEMALE VOICES, 8vo.		
9037	ABT, F. The Gipsy Queen	... ...	— 2 6
9033	— The Magic Well	... ...	— 2 6
9033d	— Book of Words.	12mo	— 6
9039	— The Seasons. A Masque. Written by Edward Oxenford	— 2	
9262	BARRI, ODOARDO. The Flower Queen	... ...	— 2 6
9062a	Book of Words.	12mo	— 6
9095	HATTON, G. F. The Golden Rose.	... ...	— 2 6
9092	HEALE, The Watersprites	... ...	— 2 6
9053	REINECKE, C. Little Rosebud, or the Sleeping Beauty (Dornroschen). Op. 139.	<i>E.</i>	— 3 —
9253*	Words and Connecting Text for Recitation	... ...	— 6
9069	SMITH, SEYMOUR. The Fairies Festival	... ...	— 2 6
	London: AUGENER & CO., 86, Newgate Street, E.C., and 1, Foubert's Place, W.		

## ANTIQUARIAN MUSIC.

SECOND-HAND VOLUMES. *Some of them only slightly damaged.*

SOLD BY AUGENER &amp; CO., 86, NEWGATE STREET, LONDON, E.C.

Sold for cash only. The Prices marked are net. No discount.

## QUINTETS.

		s. d.
LOT 2710.	BOCCHERINI. For 2 Violins, Tenor, and 2 Cellos	1 8
,, 2711.	GEBEL. Quintet	3
,, 2712.	MOZART. 5 Quintets. 2 Violins, 2 Tenors, and 'Cello	2 6
,, 2713.	RIES. Quintet, c minor	3
,, 2714.	ROMBERG. Rondo brilliant. 2 Violins, Tenor, and 2 'Cellos	2
,, 2715.	SAINT-GEORGE. Petite Suite. 2 Violins, Tenor, 'Cello, and Bass	9
,, 2716.	SCHUBERT. Octet. Arranged for 2 Violins, 2 Tenors, and 'Cello	3
,, 2717.	WEBER. Quintet. For 2 Violins, 2 Tenors, and 'Cello	2

## QUARTETS FOR TWO VIOLINS, TENOR, AND CELLO.

		s. d.
,, 2718.	BARNETT. Op. 8. Quartet, d minor	2
,, 2719.	BEETHOVEN. Quartets, Vol. III.	2 6
,, 2720.	— Op. 132. Quartet in A minor	1 6
,, 2721.	ELLERTON. Op. 62. Quartet No. 10	2
,, 2722.	GURLITT. Overture. Commedietta	9
,, 2723.	HOLTER. Quartet. Op. 1	2
,, 2724-5.	OUSELEY. Quartet in c major and d minor	each 2
,, 2726.	PERRY. Prize Quartet	2

## VIOLIN AND PIANO.

		s. d.
,, 2727 a, b.	ALBUM DE DANSES. Vols. I. and II.	each 1 3
,, 2728.	BACH. First Concerto	10
,, 2729.	BEAZLEY. Sonatina, d minor	9
,, 2730.	BEETHOVEN. Album	1 3
,, 2731.	— 'Cello Sonatas. Arranged	1 8
,, 2732.	BELLINI. Overtures	1
,, 2733.	BENNETT. Overture. Parisina	1
,, 2734.	— Overture. Naiades	1
,, 2735.	— The Wood Nymphs	1
,, 2736.	BRAHMS. Op. 39. Walzer	9
,, 2737.	CLARK. Douze Morceaux	1 3
,, 2738.	COURVOISIER. Bagatelles	8
,, 2739.	DAVID. Bunte Reihe. Book I.	2
,, 2740.	DONIZETTI, Kreutzer & Nicolai Overtures	10
,, 2741.	ELLERTON. Duo in d minor	1 3
,, 2742.	GADE. Sonata. Op. 21	1 3
,, 2743.	JENSEN. Suite in A minor	1 3
,, 2744 a, b.	KÜCKEN. 6 Duos. Nos. 1 & 3	each 9
,, 2745.	MENDELSSOHN. 'Cello Compositions	1 1
,, 2746.	— Overtures	1 1
,, 2747 a, b.	MOLIQUE. 6 Duos. Nos. 1 & 2	each 9
,, 2748.	MOSZKOWSKI. Ballade	9
,, 2749.	ROSSINI. Overtures...	1
,, 2750.	SCHUMANN. Album	2
,, 2751.	— Sonata. Op. 105	1
,, 2752.	SPOHR. Duet. Op. 112	1 3
,, 2753.	VOLKMANN. Musical Picture Book	1 0
,, 2754.	WÜERST. Russian Suite	9

## VIOLONCELLO AND PIANO.

		s. d.
,, 2755 a, b.	ALBUM. Vols. I. and II.	each 1
,, 2756.	CHOPIN. Transcriptions	8
,, 2757.	DANCLA. Mélodies	1 3
,, 2758 a, b.	FITZHENAGEN. Petites Pièces. Op. 38, 39	each 9
,, 2759.	GOLTERMANN. Concerto in A minor	1
,, 2760.	JENSEN. and Sonata	1 6
,, 2761.	MENDELSSOHN. 'Cello Compositions	1 1
,, 2762.	MOSZKOWSKI. Trois Pièces	1
,, 2763.	NICODÉ. Sonata	2
,, 2764.	OUR FAVOURITE TUNES	1 3
,, 2765.	RUBINSTEIN. Sonata. Op. 18	2
,, 2766.	SCHARWENKA, X. Sonata. Op. 43	2
,, 2767.	VOLKMANN. Musical Picture Book	1 1

## PIANO SOLO.

		s. d.
LOT 2768.	BACH, C. P. E. Popular Pieces	1
,, 2769.	BARNETT. Sonata. B minor	3
,, 2770.	BEETHOVEN. Concertos and Fantaisie	6
,, 2771.	— Pieces	10
,, 2772.	— Sonatas. Vol. III. (Peters)	8
,, 2773.	— Variations	6
,, 2774.	BERENS. Twenty Easy Studies	9
,, 2775.	BERTINI. Douze Petits Morceaux	7
,, 2776.	BLOW. Popular Pieces	1
,, 2777a, b.	BLUMENTHAL ALBUM. Vols. I, II.	each 1
,, 2778.	CHOPIN. Mazurkas	3
,, 2779.	— Nocturnes	1
,, 2780.	— Polonoises	1
,, 2781.	— Sonatas	10
,, 2782.	— Waltzes	9
,, 2783.	CLEMENTI. Sonatinas. Op. 36. (Cotta.)	7
,, 2784.	— Gradus. Vol. II.	10
,, 2785.	CZERNY. School of Velocity. Compl.	10
,, 2786.	FIELD. Popular Pieces	1
,, 2787.	GOTTSCHALK ALBUM	7
,, 2788.	GRIEG. Op. 7. Sonata	9
,, 2789.	HAYDN. Six Sonatas	10
,, 2790.	HELLER. Op. 82. Sleepless Nights	1
,, 2791.	KÖHLER. Technical Material	6
,, 2792.	LISZT. Popular Pieces	1
,, 2793.	MENDELSSOHN. Compositions. Vol. I.	10
,, 2794.	— Songs Without Words	1 1
,, 2795.	RHEINBERGER. Pièces en Forme de Fugue	9
,, 2796.	SCHARWENKA, X. Trois Danse Brillantes	1
,, 2797.	SCHMITT. Musical Casket	2
,, 2798.	SCHUBERT. Piano Works, B. & H.	2
,, 2799.	— Op. 142. Impromptus. (Cotta.)	1
,, 2800.	SCHUMANN. Second Symphony	2 6
,, 2801.	SONATINEN-ALBUM	10
,, 2802.	WEBER. Compositions	1 1
,, 2803.	— Sonatas	9
,, 2804.	WOLLENHAUPT ALBUM	9

## PIANO DUETS.

		s. d.
,, 2805.	BEETHOVEN. Sonatas. Vol. I.	2 0
,, 2806.	— Symphonies. Vol. II.	8
,, 2807.	BENNETT. Chamber Trio...	6
,, 2808.	BRAHMS. Walzer	9
,, 2809.	CLEMENTI. Sonatinas	8
,, 2810.	ENGEL. Twelve Classical Waltzes	1
,, 2811.	GRIEG. Op. II. Fantasie	9
,, 2812.	HAYDN. Piano Trios	1 1
,, 2813.	KUHLAU. Compositions	1
,, 2814.	MENDELSSOHN. Songs Without Words	1 1
,, 2815.	OVERTURES (9). By AUBER, BOIELDIEU, etc.	1 1
,, 2816.	PAUER, M. Presto à la Tarantelle	9
,, 2817.	RUBINSTEIN. Character-Bilder...	1
,, 2818.	— Tarantelli	6
,, 2819a, b.	SCHUBERT. Piano Works. Vols. I, II. (folio) each	3
,, 2820a, b.	—	6
,, 2821.	— Polonaises	1
,, 2822.	WEBER. Compositions	10

For remainder of Antiquarian Music, see *MONTHLY MUSICAL RECORD*, Nos. 225, 226, 228, 231, 232, and also Catalogue of Antiquarian Music, to be had gratis.

AUGENER &amp; CO., 86, Newgate Street, London.

## NOVELTIES. NOUVEAUTÉS.

June 1st, 1890.

(Nova).  
Le 1er Juin, 1890.AUGENER & CO., 86, Newgate Street, E.C., and  
1, Foubert's Place, W. (opposite Conduit Street), London.

## PIANOFORTE SOLOS (à 2 mains). s. d.

BARNETT, JOHN FRANCIS. Romance in A flat 3 —

8044a-BEETHOVEN, L. VAN. Sonaten für Klavier nach  
G. Nottebohms Aufzeichnungen. Kritische Revision  
von Eusebius Mandyczewski. (Edition compared and  
kept strictly after Beethoven's original text, without  
any additions, fingering, &c., not contained in the  
original.) 3 Vols, 4to ... ... each net 3 6

6039 BENDEL, F. Roccoco Dance ... ... net 1 —

GURLITT, CORNELIUS. Feuilles volantes. Op.  
112. Continental fingering:—No. 10. La Poste ... ... ... ... 2 —  
11. L'Echo ... ... ... ... 2 —  
12. Le Tournoi ... ... ... ... 2 —HORROCKS, A. E. Berceuse. Op. 4. No. 1 ... 3 —  
Waltz. Op. 4. No. 2 ... 4 —

IVANOVICI, J. Donauwellen. Walzer ... 3 —

KIRCHNER, F. Danse des Sylphides. Scherzo.  
Op. 308 ... ... ... ... 3 —

SMITH, SEYMOUR. Aurora. Morceau de Salon 4 —

## 2 Pianos, 8 Hands.

6670 SCHARWENKA, XAVER. Danse polonaise. Op. 3  
No. 2, arranged by the composer ... net 1 6

## VIOLIN AND PIANOFORTE.

GURLITT, CORNELIUS. Snowflakes (Schneeflocken). Short Pieces. Op. 164:—  
No. 11. RÉVERIE ... ... ... ... 3 —  
12. VALSE NOBLE ... ... ... ... 3 —JENSEN, GUSTAV. Classische Violin Musik be-  
rühmter Meister des 17ten und 18ten Jahrhunderts  
nach den Originalwerken für Violine und Bass  
(beziffert und unbziffert), für Violine und Pianoforte bearbeitet und mit Vortragszeichen ver-  
sehen:—7412 FRANCESCO GEMINIANI. Ausgewählte Sonaten-  
sätze ... ... ... ... net 1 —

7413 L. BORGHI. Sonate II. (A dur) ... ... net 1 —

## INSTRUMENTAL.

GOLTERMANN, GEORGE. Six Morceaux caracté-  
ristiques, pour le Violoncelle avec accompagnement  
du Piano. Op. 113:—No. 1. Gondoliera ... ... ... ... 4 —  
2. Alla Mazurka ... ... ... ... 4 —  
3. Gavotte ... ... ... ... 4 —  
4. Berceuse ... ... ... ... 4 —  
5. Canzone ... ... ... ... 4 —  
6. Intermezzo... ... ... ... 4 —7066 LEE, MAURICE. Gavotte du Palais Royal.  
Pour 2 Violons, Viola et Violoncelle. (Orchestre  
à cordes.) ... ... ... ... net 1 07642 REINECKE, C. 10 Petits morceaux pour Violon  
et Piano. Op. 122. Arranged for Viola and Piano-  
forte by Emil Kreuz ... ... ... ... net 2 6

## VOCAL MUSIC.

8829 DELIUS, FRITZ. 5 Lieder (aus dem Norwegischen).  
The English words by W. Grist. (Der Schlaf,  
Die Nachtigal, Am schönsten Sommerabend war's,  
Sohnsucht, Beim Sonnenuntergang) ... ... net 1 —

## Novelties.—Vocal Music (continued):—

HEALE, H. Vocal Dance Tunes. 6 Two-part songs  
with Pianoforte accompaniment:—40102 The Skylark Minuet ... net — 4  
40103 Haste thee, nymph Gavotte ... net — 3  
40104 The Cuckoo Waltz ... net — 38847b KREUZ, EMIL. "Pastoralia," 10 Songs, the words  
by Edward Oxenford. Op. 10, Bk. II. ("Robin's  
Lament," "Gentle Shepherd," "The wooing day,"  
"A summer's morning," "Proud Janet," "Which  
is most fair") 4to. ... ... ... net 1 —WALLACE, W. Six Songs, the words by Heine. (A)  
8vo net 2 —

WHINFIELD, W. G. 5 Songs (A) ... ... net 3 —

AUGENER &amp; CO., London:

City Chief Office: 86, Newgate Street, E.C.

Only West End Branch: 1, Foubert's Place, W.  
(opposite Conduit Street).All Communications should be addressed as above. Cheques  
and Post Office Orders payable to the order of Augener & Co., and  
to be crossed "Central Bank of London."

Telegraphic Address—AUGENER, LONDON.

THE MONTHLY MUSICAL RECORD.  
SUBSCRIPTIONS PER ANNUM (Free by Post):—Postal Union (Europe and America) ... 2 6  
Australia and Foreign Colonies ... ... 3 0The Number of the "Monthly Musical Record"  
is 6,000 per month. This can be verified at CASSELL  
& COMPANY'S, the Printers, Belle Sauvage Yard, Ludgate Hill.The Scale of Charges for Advertisements in reference to musical matters  
is as follows:—

PER PAGE	8 IN. BY 3	4 IN. BY 3	2 IN. BY 3	2 IN. BY 3	£5 0 0
...	...	...	...	...	2 16
...	...	...	...	...	1 10
...	...	...	...	...	0 16
...	...	...	...	...	0 9

Smaller Advertisements at the rate of 1s. per line.

Advertisements referring to musical matters are accepted only as far as  
there is room, or if the character of the advertisement admits of its publica-  
tion in the "MONTHLY MUSICAL RECORD."A. CASORTI'S Technics of the Bow and of the  
Right Wrist for Violin.

Op. 50, price 6s.

London: AUGENER & CO., 86, Newgate Street, E.C.; and only  
West End Address, 1, Foubert's Place, W.

## CONTENTS.

	PAGE
LEONIDA BUSI ON BENEDETTO MARCELLO. By FR. NIECKS	121
THE PIANOFORTE TEACHER: A COLLECTION OF ARTICLES IN- TENDED FOR EDUCATIONAL PURPOSES, CONSISTING OF HIS- TORICAL SKETCHES, ANALYTICAL AND CRITICAL REMARKS, ADVICE AS TO THE SELECTION OF CLASSICAL AND MODERN PIECES WITH REGARD TO DIFFICULTY, AND SUGGESTIONS AS TO THEIR PERFORMANCE. BY E. PAUER (continued) ...	124
XAVER SCHARWENKA'S C MINOR SYMPHONY ...	128
FOREIGN CORRESPONDENCE: MUSIC IN LEIPZIG AND VIENNA	128
OUR MUSIC PAGES: BALLADS FROM G. F. HATTON'S CANTATA, "THE GOLDEN ROSE" ...	130
REVIEWS OF NEW MUSIC AND NEW EDITIONS ...	130
OPERA AND CONCERTS ...	136
MUSICAL NOTES ...	139
ANTIQUARIAN MUSIC ...	143
JUNE NOVELTIES OF AUGENER & CO. ...	144